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# STAR TREK

THE OFFICIAL MAGAZINE



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## FROM **THE BRIDGE**

**W**elcome to the spring edition of *Star Trek Magazine*, dedicated to all aspects of the series that has now spanned five decades and shows little signs of stopping any time soon, as J.J. Abrams and his team gear up for production of the next exciting adventure in the life of the U.S.S. *Enterprise*.

Within these 100 pages, we turn our attention to some of the darker arts in the *Star Trek* universe – the missions that aren't strictly above board, such as when Captains Kirk and Picard are sent to infiltrate Romulan or Cardassian space. In keeping with that theme, we have an interview with Andrew Robinson, who played that most enigmatic character, the Cardassian tailor Elia Garak on *Deep Space 9*, a man with many secrets to hide. We also dissect the workings of the infamous Section 31 – Starfleet's Black Ops department.

This issue goes to press at the very end of 2011, the 45th anniversary of *Star Trek's* first broadcast, and we bring our year-long series of *The 45s* to a conclusion, with stories coming from the tail end of *Star Trek: Voyager*, and across the four seasons of *Star Trek: Enterprise*. As a coda to *The 45s*, we've also taken a closer look at the final episodes of each element of the franchise – from the original series' "Turnabout Intruder" to *Enterprise's* controversial "These Are The Voyages..."

And after five years here in the hot seat at *Star Trek Magazine*, it's time for me to pass the coin to someone else. Thanks to everyone for their comments and feedback over the years, and to the writers who have shared their love of this wonderful series with us all.

Live long and prosper!



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He feared being typecast after playing the Scorpio Killer opposite Clint Eastwood's Dirty Harry, but the veteran American actor showed his acting mettle as Elia Garak, the multi-faceted villain on *Deep Space 9*. "I think it always helps when the writers love a character," he explains. "They strongly admired Garak. Whenever he was in the script you could see that."



"I LOVED PLAYING GARAK AND I THINK IT ALLOWED PEOPLE TO SEE A DIFFERENT SIDE OF ME."





Wingstar  
Newmarket  
Edition



Enterprise  
Classic Screen  
Edition

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# Hailing frequencies

A GALAXY OF STAR TREK NEWS

## STAR TREK RETURNS MAY 17, 2013... IN 3D!

The long-anticipated *Star Trek* movie sequel finally has a launch date. Paramount Pictures have confirmed the film will now hit cinemas almost a year later than originally planned – the new date is May 17, 2013 (just before Memorial Day, traditionally a coveted slot). The movie had originally been pitched as a four-hour odyssey on June 29, 2012, but that date is now filled by another Paramount sequel, J.J. Abrams' *Star Trek: Into Darkness*. The May 2013 slot became clear when Sony pushed *Maleficent* to November 1. The film will now be released opposite Sony's *Puss in Boots*, and follow a week after Guillermo del Toro's *Pacific Rim* and two weeks after *Iron Man 3*.



Scott Chin



Additionally, Paramount has announced that the second Abrams *Star Trek* movie will be shot in 3D. Previously undecided about the merits of the format, Abrams told *The Playlist*: "I have nothing against 3D in theory, but I've also never run to the movies because something's in 3D. [As for *Trek*], as soon as I read the script, if it says, 'Somebody pushes a weapon toward the camera in a menacing way' and we think, 'That'd be better in 3D', I damn it."

Gossip news and rumors have spread since the official announcement was made, with a star Benicio del Toro (*The Wolfman*, *Sin City*) in negotiations at one stage to play the movie's as yet unnamed villain. "He's such an amazing actor," Abrams commented during the discussions. "He's so versatile. He could do anything. Except play *Ulysses*. I wouldn't buy that." Subsequently, *Robocop* and *Backdoor* director Peter Weir joined the cast, although it would seem unlikely that he is reprising

his role of John Frederick Bardon, the xenophobic leader of the Terra Prime movement from *Star Trek: Enterprise*'s final season. Additionally, *Star* and the *City* 2's Alice Eve is apparently J.J. Abrams' pick for "someone new to the *Star Trek* universe" according to a report in *Variety*.

Abrams defended the secrecy surrounding the movie when interviewed by *Entertainment Weekly*. "I think a fun aspect of not knowing is wanting to know. I think we're so accustomed to getting what we want instantly that it's nice to have to wait. It's never meant to be a trick to get people excited... there's fun to be had in anticipation."



**"I think a fun aspect of not knowing is wanting to know. I think we're so accustomed to getting what we want instantly that it's nice to have to wait."**

As well as the confirmation that the main cast from the 2009 film would be returning, including Zoe Saldana as Ultron, Paramount also revealed that composer Michael Giacchino would be scoring the new movie. Industrial Light and Magic will be providing the visual effects, and many sets from the first film have been in storage and are available for re-use. Tweeting in mid-November, production designer Scott Chambliss said: "Pre-production is in an exciting phase right now, as the story and the sequences are coming into focus and the settings are gaining depth, character, and scale."

Location scouting has taken place in Hawaii (where *Avengers*' last TV series shot) where scenes may be filmed for a "jungle planet". The *Honolulu Advertiser* reported that Hawaii's Film Commissioner Walter Cerdanofsky said production scouts visited Oahu, Kauai and the Big Island in late summer. "The filmmakers were interested in shooting here," said Cerdanofsky. "[The movie] was at a very early stage, still in development."

Shooting started on the film in January. Roberto Ricci reported the script has "been done for a while" and that he and co-writers Alex Kurtzman and Orson Uziel had been working through a third draft, explaining, "rewriting is a good thing which normally makes the script better. We like to keep pushing the script, even if no-one gives us notes."





# STAR TREK FICTION UPDATE

Although the Shore Leave convention held in July has traditionally been the time when news of forthcoming *Star Trek* novels from Pocket Books has been released, *Star Trek* Magazine has brought you exclusive information for the 2012 line-up, with comments from the various authors.

**The Klingon of Time** (February) is a twisty, time-travel original series adventure in which Captain Kirk trades places and battles with Colonel Shrike Christopher, the commander of humanity's first manned mission to Saturn, mentioned in the episode "Tomorrow is Yesterday." "Shrike appeared briefly in my *Eugenics Wars* books years ago," author Greg Cox explains, "and I've always meant to get back to him someday..." (An excerpt appears on page 90 of this issue.)

Coming a month later is another original series adventure, **That Which Denies**, set in a mysterious energy field near Ramanian space lies a small planetoid, accessible only for a short period once every three years. When a *Starfleet* science vessel crashes on the planet and Captain Kirk and the *Enterprise* are sent to investigate, they make an incredible discovery, but things become complicated when the Ramanian also get curious. "After more than a decade writing *Star Trek* fiction for Pocket," writer Dayton Ward says, "I finally got a chance to write a self-contained, old-fashioned five-year mission story, with Kirk-*ya* and *hara shira*, Spock/McCoy verbal jousting, and other staples to the original series."

The final 23rd Century adventure is the explosive finale to the epic *Vanguard* saga. In **Stomach Warper**, *Vanguard* is under siege. Q's evil is wrecked by accident. Tholia lectures on the brink of madness. To prevent *Starfleet* from winning the Sheldal's power as its own, the Tholians deploy an armada with one mission: Kill the Sheldal - by destroying *Vanguard*. "Writing this saga has been a labor of love for me since the very beginning," *Vanguard* co-creator David Mack notes, "and I've done my best to craft an exciting and emotionally satisfying finale to the series. I hope the readers dig it."

Christopher L. Bennett then presents a follow-up to his acclaimed *Watching the Clock*, in *Star Trek: Department of Temporal Investigations: Forgotten History*, out in May. Top DTI agents Lacey and Galtner unearth the startling truth behind the beginnings of the Department of Temporal Investigations and the critical role James T. Kirk and the U.S.S. *Enterprise* played therein. "An untold saga tying together all of Kirk's time travels in the original and animated series, plus new adventures in the movie era," Bennett teases. Jumping forward to the 24th Century, *Plagues of Night*

and *After the Dawn* by David H. George III will be published in June and July 2012, respectively, under the *Star Trek: Tighon Pact* banner. In *Plagues of Night*, elements within the Tighon Pact continue to find a means of dealing with the Federation's slipstream drive technology, seeing it as a first-strike threat and seeking to even the balance of power. In *After the Dawn*, governments within the Wintoner Accords and the Tighon Pact deal with the fallout of the disastrous events in the Bayesian system, while the worldwide itself is put at risk. "The two novels cut a wide swath through 24th Century *Star Trek*," George says, "and include elements of the original series, *The Next Generation*, and *Deep Space Nine*."

Michael A. Martin continues the saga of the U.S.S. *Storin* in *Fallen Gods*. "The U.S.S. *Storin*'s captain and crew must cope with the Federation-wide political fallout Andor's succession has generated. Meanwhile, Captain Riker seeks more of the quick-transforming technology that was destroyed in *Scars*. The fire, only to learn that his curiosity has jeopardized a whole civilization. And a pernicious new danger will stand revealed after looking in plain sight for centuries..."

Meanwhile, *Hogger: The Eternal Tide*, scheduled for release in September, continues the adventures of the *Hogger* fleet in the Delta Quadrant, and also discovers its predecessor, *Children of the Storm*, left off. The fleet searches for traces of the Borg and Q'el'ar and discovers an enigmatic anomaly that holds the key to unraveling Fleet Commander Afanah Eden's past. "This is a big one, folks," Kirsten Binger promises. "Two of the major story arcs left hanging until now in the *Hogger* novel series are about to collide with game-changing consequences."

2012 concludes with a new trilogy from Destiny author David Mack. *Cold Equations* will appear between October and December. In *Book I: The Persistence of Memory*, Picard and the *Enterprise* crew try to stop the Tighon Pact from raising an army of androids. *Book II: Silent Weapons* sees the *Enterprise* crew race to avert the assassination of the Federation president - only to confront an even greater conspiracy. Finally, in *Book III: The Body Electric*, Picard and his crew must stop a massive sentient machine from unleashing a catastrophe that will exterminate all organic life in the galaxy. "This is a story I've wanted to write for a long time," David Mack reveals, "and I'm psyched that I'm finally getting to do it. The *Cold Equations* trilogy will contain some major life changes for many of our series' stars, and its events will set the stage for the next great chapter in the ongoing saga of *Star Trek: The Next Generation*."







# SHUTTLECRAFT GALILEO FOUND – IN AN INDUSTRIAL YARD!

The original iconic Galileo shuttlecraft prop, featured in the original series' first season episode "The Galileo Seven," has been rediscovered after many years.

The shuttle was constructed by custom car builder Gene Winfield, and partly funded by the AMT model company who secured the rights to market a build-it-yourself model kit of the vehicle. After *Star Trek* was canceled, the prop spent several years stored outdoors, suffering significant structural damage. The shell deteriorated, with photos clearly showing rust damage. The roof section also caved in. Almost 28 years ago, the prop was purchased by fan Lynne Miller for \$3900 and shipped from California to Akron, Ohio. Between 1981 and 1983, the Galileo shuttlecraft exterior was restored, with the work reportedly completed in 2005. After that, the prop seemed to vanish all over again, with multiple reports of sightings which came to nothing (the genesis of the plotline in recent installments of *The Trek Life* in *Star Trek Magazine*).

Now the Galileo prop has been rediscovered once more – thanks to satellite photos in Google Earth! Apparently, Miller's restoration efforts had run into some trouble, resulting in the prop being stored outdoors once more, with little maintenance over the years. With

**"The shuttle was constructed by custom car builder Gene Winfield, and partly funded by the AMT model company who secured the rights to market a build-it-yourself model kit of the vehicle."**

the uncovering of the satellite photos, Miller has returned to the fray offering to sell the prop that she now regards as a "white elephant" after 23 years of ownership and an investment

of \$100,000 in attempted restoration. She is now hoping to sell the still-existent prop on to someone else who can take on the burden of restoring it to a screen accurate state.



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# CHARLES L. NAPIER

APRIL 12, 1936 - OCTOBER 6, 2011

Although he had a wide and varied career, Charles Napier, who died in October 2011, was best known to *Star Trek* fans as Adam, the space hippie from the very 1980s episode "The Way to Eden," and as General Denning in *Deep Space Nine*'s time travel story "Little Green Men." Shortly before he died, he spoke with Pat Jankiewicz...



Tall, rugged, and square-jawed — Charles Napier was one of the greatest character actors to come out of Hollywood before he passed away in October 2011. While he usually played authority figures — wardens, generals, judges, cops and defiant convicts — he appeared in everything from action to horror, comedies to science fiction. He even provided some of the growls for Lou Ferrigno's title creature on the 1970s TV series *The Incredible Hulk*. "It was easier to do the Hulk's voice before I stopped smoking," Napier laughed when *Star Trek Magazine* last spoke with him.

One of his very first jobs was as Adam, the naive space hippie who helps the insane Dr. Severin hijack the *Enterprise* in the third season *Star Trek* story "The Way to Eden."

"I came to Hollywood because I wanted to be John Wayne," the actor remembered. "I hit town at the height of the hippy movement,



**"I liked 'The Way to Eden', especially when we call Captain Kirk 'a Herbert' and bond with Mr. Spock..."**

The Summer of Love was in full bloom, man, which is what my *Star Trek* was about. It was one of my first guest-starring roles.

"Getting cast as a hippie was a bizarre experience. It was an open casting call, I remember going out and buying a cheap guitar for the audition and learning three chords. I only knew one song, 'The House Of The Rising Sun,' so I was going to do that. I stood in line with 200 other guys. My turn came, so I went in, jumped on the table and started singing that song. Finally, a guy said 'Stop! Stop!' and I asked why. 'Because you got the role! Be here tomorrow with your band.' I said 'Yes' then thought, 'Oh man, where am I gonna find a band?' I remembered Deborah Downey from a friendly gathering we

did, so she knew some musicians and called them up. I brought Deborah in with me. The musicians met us there; supposedly this was our band! We pulled it off!

"What I didn't know is that I had to pre-record these songs. I thought you would just get up and sing it. Instead, we came in and found out that we had a full orchestra. Unfortunately, I can't read a note of music. The orchestra director was looking me up and down suspiciously, then said, 'You're faking this, right?' and I said, 'Yeah, I confess.' He goes, 'I could tell - I love it! Okay, when I say sing, sing, and when I say don't sing...' Well, we pulled that off, too.

"I liked the episode, especially when we call Captain Kirk 'a Herbert' and bond with Mr.

Spock. We ask Spock: "Are you One, Herbert?" When Mr. Spock tells us he isn't Herbert, I yell, "He's not Herbert - we reech!"

Napier even wrote some of the music sung by "his" band. There were four writers of the songs and I got credit for some of them."

The Space Hippies returned four decades later. "We reunited onstage at a *Star Trek* convention in Las Vegas. I got on-stage to sing with Debbie Downey, Mary Linda Rapelye and Victor Brandt. We also did the Space Hippie music at a benefit for [Scotty actor] Jim Doohan. It's fun, we come out, do the songs and have a blast. We wear 'No Herbert' buttons, but I wasn't gonna wear that crazy shirt again! I loved seeing Deb, Victor and Mary-Linda again."



**"It was fun to do *Star Trek* again. My *Deep Space Nine* episode was essentially the exact same thing as the *Roswell* episode, except *Roswell* didn't have the little people playing aliens."**

During his career, Napier battled his fair share of monsters, such as Roger Corman's *Dinoproc*: "A giant dinosaur monster is eating people in my town and like, so I try to stop him. I had fun on that but I wish they did a better job on the monster, though! I don't think he eats me. He comes back in the end, so maybe he could eat me if they did a *Dinoproc 2*."

He also appeared in John Carpenter's TV horror movie *Body Bags*: "John's father was a teacher of mine in Western Kentucky. I never knew John, he was just a kid who grew up on campus. He called me up one day and asked me to do a day's work for him, which was fun."

Napier made the rounds on numerous fantasy shows, including *Lois & Clark*, and he returned to *Star Trek* for the "Little Green Men" episode of *Deep Space Nine*, which suggests that the aliens

encountered at Roswell in 1947 were the Ferengi. Ironically, Napier would later appear in another version of the exact same events for the TV series *Roswell*.

"It was fun to do *Star Trek* again," Napier recalled. "My *Deep Space Nine* episode was essentially the exact same thing as the *Roswell* episode, except *Roswell* didn't have the little people playing aliens. "It was harder to do that part on *Deep Space Nine* than *Roswell*, because it was hard to deliver dialogue staring at the Ferengi with a straight face. It throws you off for a while, trying to keep your head straight. The guy playing the lead alien, Armin Shimerman, told me, 'Yeah, a lot of people have trouble dealing with it and talking to us.' I'm not surprised; you feel like you're really talking to a creature."

"I played a General on *DSSN*. When you play someone like that, you get a lot of military jargon. It's

not as hard as playing a judge on something like *The Practice* with all those legal terms! I've never had to play a doctor, but that medical jargon would have been hard."

Charles Napier was "proud to be a character actor and I always liked when people would recognize me around the world. It's nice to be appreciated and have people excited to see me in a movie or TV show, I love that. But I also love spending time with my family and son Hunter." A



# BUSTING OUT ALL OVER!

Three new highly-detailed busts of classic *Star Trek* characters will be available this spring from Hollywood Collectibles and Titan Merchandise.

Released in March, Mr. Spock is depicted standing by his bridge console from the original series. The 1/6 scale heavyweight polystone bust is hand-finished with an authentic paint job true to what was seen on screen. The Spock figure stands 12" tall, with a 13" wide console unit, and will retail for \$199.95 from Hollywood Collectibles.

The third bust in Titan Merchandise's *Star Trek* Masterpiece Collection is available this April, following the Kirk and Picard sculpt's featured last issue. The 11" bust captures the imperious innocence of

the *Enterprise*-D's android Ops officer, so memorably portrayed on *Star Trek: The Next Generation* by Brent Spiner.

That is followed in May by Khan Noonien Singh, Spock and Kirk's nemesis, as seen in *Star Trek II: The Wrath of Khan*. Titan Merchandise's *Star Trek* Masterpiece Collection sculpt is an 8" tall man-bust, modeled closely after the on-screen appearance of actor Ricardo Montalban.

Both Data and Khan will retail for \$79.95.



## "PATTERNS OF FORCE" REACHES GERMANY!

Dropped from the original run of the 1960s *Star Trek* series in Germany, the Nazi-planet-themed episode "Patterns of Force" has finally been broadcast there.

Made in 1968, the episode sees the *Enterprise* arrive at a planet where the society has been modeled after that of Nazi Germany. When German TV channel ZDF secured the rights to broadcast *Star Trek*, "Patterns of Force" was dropped from the run. Although there was no law against the episode's content, the station felt it was still a sensitive topic. Now, 43 years later, the show has finally been dubbed into German and broadcast, albeit in a post-10pm timeslot. The episode was previously available in German on VHS video in 1995.



## HIDING HISTORY WITH LIGHT

In his ruthless vendetta against Spock and the United Federation of Planets, Nero used time travel to avenge the destruction of Romulus and the death of his wife, creating an alternate reality in the process. The idea of changing history seems pure science fiction, but it might surprise you to learn the concept of a 'history editor' actually exists. Described over a year ago by scientists at Imperial College London, their extraordinary theories are now reality thanks to researchers at the United States' Cornell University. While their 'temporal clock' was only a quarter of an inch long and lasted 20-trillionths of a second, the work of Moby Friedman and his team is nevertheless a highly significant breakthrough.

Their remarkable experiment involved the production of two silicon-based split-time lenses, which were then connected to a fiber optic cable. A repeating pulse of light was sent through the network; with the pair of 'time lenses' deactivated, the pattern was clearly observed. However, when they switched on the lenses and synchronized them with the 41 Kiloherzt frequency of the light, the pulses disappeared from view. This extraordinary effect was achieved by manipulating the speed of light as it traveled through the cable, with the beam slowed at the edges and accelerated in the center as it passed through the first lens, and then exactly reversed as it traveled through the second lens. This effectively created a gap in the flow of light between the lenses, which acted like a hole in time, masking the light. Any significant increase in the clock's size would mean working on a planetary scale, and the use of red matter has yet to be discussed.





## FOREVER YOUNG?

Have you ever noticed how much longer people live in the *Star Trek* universe? Take Leonard McCoy for instance – he's still hopping around space in the *Star Trek: The Next Generation* opener at the grand old age of 137, giving his blessing to new Starlings and generally causing trouble – and with a couple of recent biological and genetic developments, we might all yet enjoy similar longevity.

The first advance comes from a group of researchers at France's Functional Genomics Institute at the Université de Montpellier, who have succeeded in overcoming senescence, the first stage in a cell's life, and up until now a major hurdle in reversing a cell's aging process. They have reprogrammed cells from 180-year-old donors to create induced pluripotent stem cells, very close in structure to embryonic stem cells. Their breakthroughs down to an approach that 'reprograms' cells with a combination of six genetic factors, resulting in a renewed cellular metabolism which could lead to protocols that may repair or replace damaged organs and tissues.

If this isn't exciting enough, life scientists at UCLA have not only isolated a gene in fruit flies that slows the aging process, but have succeeded in activating it within their intestines. Known as PGC-1, they have also discovered similarities with its human equivalent and are now directing their studies to see if the same significant results can be attained.

## DISCONNECTING THE 'HATE CIRCUIT'

Did you ever wonder why Lore was so full of hate, and what might be done to make him a little more like his charming, friendly brother Data? According to the latest research from the Department of Computer Studies at the UK's University of Warwick, all he needed was a significant dose of depression to counter his malice. First identified in 2008 by University College London's Professor Semir Zaki, the so-called 'hate circuit' is a network of connections between the brain's frontal gyrus, putamen and insula regions, which becomes active when people encounter or see images of people they dislike. Perhaps Dr. Soong developed these fixes a little too well; whatever the reason, a series of MRI scans carried out on test subjects showed this 'circuit' is effectively disconnected when suffering from depression, along with a number of other brain functions, such as attention span, memory processing and reactions to risk.



## MAKE IT FLOW!



While Jean-Luc Picard looks upon his cardiac implant as something of an inconvenience, tens of thousands of people currently rely on a variety of synthetic replacement parts for their very lives. One of the major artificial substitutes comes in the form of heart valves, particularly the mitral valve, which regulates the flow of blood between the left atrium and ventricle. While current technology has achieved a high degree of success, research undertaken at France's University of Inselec suggests the use of valves manufactured symmetrically may not be as efficient as copying a real heart's asymmetrical design. In a human heart, one of the chamber's flaps might be 70% larger than the other, and a series of tests carried out on a silicon and aluminium model showed a far more natural blood flow compared to existing designs. All they need now is a passing Naustkaan to really test it out...





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# SPY TREK

Star Trek has given us its share of trained intelligence agents, seasoned professionals who are adept in the arts of espionage, deception, and other clandestine activities, and for whom such activities are second nature. Yet our lead characters still manage to find themselves undertaking these types of dangerous, covert missions without benefit of specialized skills and experience.

**Dayton Ward** charts these undercover missions - and the secrets involved.



**A**s early as the original series episode "The Enterprise Incident," Captain James T. Kirk is tasked with obtaining a cloaking device from a Romulan ship, so that it can be analyzed by Starfleet Intelligence with an eye toward developing some form of countermeasure. Kirk sets into motion an elaborate ruse which involves his apparent mental and psychological breakdown, along with Spock turning traitor and even appearing to kill Kirk in an act of self-defense. With the captain presumed dead and Spock gaining the confidence of the Romulan armada's commander, Kirk, now disguised as a Romulan, is able to infiltrate the enemy vessel and obtain the cloaking device.

Not nearly so successful is Captain Jean-Luc Picard during the events of the two-part *Star Trek: The Next Generation* episode "Chain of Command." After resigning his post as captain of the *Enterprise-D*, Picard undertakes a clandestine assignment into Cardassian space. Accompanied by Dr. Crusher and Lieutenant Worf, Picard infiltrates a military base on a small, remote planet in search of biological weapons which the Federation believes are being illegally developed by the Cardassians. During the mission, however, Picard is captured and Starfleet disavows all knowledge of his activities, leaving the captain at the mercy of the base commander, Gul Madred. Interrogated and tortured almost to breaking point, Picard eventually is rescued, but the effects of the incident would continue to haunt him.



Chain of Command

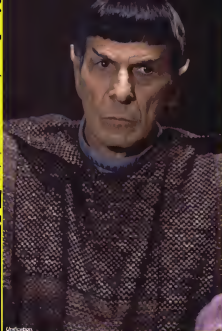
## STARFLEET DISAVOWS ALL KNOWLEDGE OF HIS ACTIVITIES, LEAVING CAPTAIN PICARD AT THE MERCY OF GUL MADRED!

Ambassador Spock undertakes a form of covert mission when he decides to travel to Romulus, and work alongside sympathetic Romulans to bring together like people with their distant relatives, the Vulcans, in the two-part TNG episode "Unification." One more of the reasons for Spock's apparently treacherous actions, Starfleet dispatches Captain Picard on a secret mission to find and retrieve Spock, and to ascertain the repercussions of the Vulcan's presence and activities on Romulus. This requires the captain and Lieutenant Commander Data to disguise themselves as Romulans in order to move about on the Empire's home world. Though he is betrayed in his initial efforts by Romulans he believed he could trust, Spock would remain on Romulus and continue striving for reunification.

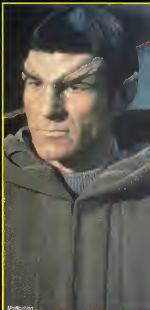


Chain of Command





Chiffonator



Chiffonator

That week would have further impacts on Picard and the *Enterprise*, and Deanna Troi is particularly in the thick "wedding undercover" in an entirely new level in the DS9 episode "Face of the Enemy." Captured by Romulans, Troi is surprisingly observed and forced to play the part of a Tal Shiar intelligence agent, working closely with a Romulan warrior, Call, who is working with the Romulans who kidnapped her. Subcommander W'kik, who learns that her role is to use her apparent influence as a Tal Shiar operative to control the surreptitious transfer of Romulan residents to safety in Federation space on behalf of Ambassador Spock. When the original scheme of transferring the refugees to a civilian freighter encounters setbacks after a rethink, Troi must rely on the sympathetic W'kik, along with her empathic abilities and her gut, to stay one step ahead of T'Pol, the warrior's over-zealous commander. Troi eventually manipulates the situation so that the residents are transported to the *Enterprise*. Picard is able to expose her once the plot is exposed and before she can be captured by T'Pol.



Face of the Enemy



The Wire

But what of the trained professionals whose role our heroes have usurped over the years? Intelligence agencies and shadow organizations in the *Star Trek* universe take on many forms: from the Romulan Empire's *Dil Shady* to the Obidian Order of the Cardassian Union, or even the V'Star agency, tasked with overseeing security affairs on Vulcan. Starfleet has its own intelligence bureau, of course, and then there's the rogue Federation agency known by its seemingly innocuous moniker "Section 31" (see page 38). Each of these groups is tasked with protecting the secrets of their respective governments, while simultaneously endeavoring to obtain information for use against their enemies. Agents and operatives who work for such groups are highly trained

and experienced, and the nature of their work also makes such agents enigmas unto themselves, which of course only serves to make them more interesting.

Perhaps one of the most prominent characters in all of the *Star Trek* mythos, Elia G'kar, presents just such a mystery. Formerly a high-ranking officer in the Obidian Order, G'kar is banished from the organization. Unbeknownst even on his home world of Cardassia Prime, he eventually makes his way to the space station *Torik Narin* orbit above the Cardassian-occupied planet of Bajor. He stays behind even after the Cardassian military withdraws from the station and it's claimed by Starfleet, renamed Deep Space 9, and commissioned for use as a forward operations base. While living and working as a

tailor is one of the station's civilian merchant shops, G'kar finds himself using his training and knowledge to assist Starfleet on several occasions, particularly after the Federation is drawn into the war against the Dominion. Despite his close ties and even friendships with the station's Starfleet officers, very little about G'kar's true past is ever revealed, which is exactly the way he would want it.

Though not a member of Starfleet or any other known intelligence group, the mysterious human known as Gary Seven obviously fits a similar profile. The product of generations of genetic breeding and training after his ancestors were taken from Earth thousands of years ago, Seven can best be described as a field operative for an extraterrestrial agency with a vested interest in Earth and its people. Transported to New York City in the late 1950s during the height of the original series episode "Assignment: Earth," Seven's mission was to covertly observe human activities and take whatever action might be necessary "to prevent Earth's civilization from destroying itself before it can mature into a peaceful society." Officially, how long Seven remained on Earth is unknown, as is the number of events or actions in which he took part. Still, we can assume he succeeded well enough, as humans emerged from the darkness and despair of yet another global ice-age to make first contact with the Vulcans nearly a century after he began his mission.

**GARY SEVEN'S MISSION IS TO TAKE WHATEVER ACTION MIGHT BE NECESSARY TO PREVENT EARTH'S CIVILIZATION FROM DESTROYING ITSELF, BEFORE IT CAN MATURE INTO A PEACEFUL SOCIETY!**



Assignment: Earth



Shochouse

Another "agent" with a mission not all that dissimilar to Gary Seven's, although on an even greater scale, was the man known simply as "Daniels." Representing the United Federation of Planets as it exists in the 31st Century, Daniels was a field operative in the so-called "Temporal Cold War" being fought by several factions, each capable of traveling through time and vying to manipulate history for their own ends. Sent back to the 22nd Century on multiple occasions, Daniels worked undercover for a time as a member of Captain Jonathan Archer's crew aboard the *Enterprise NX-01*. From this vantage point, Daniels was able to undertake several actions, often involving Archer, with an aim toward preserving the timeline, and eventually ending the war altogether.

But what sort of secrets are the various agencies protecting or spreading out? Starfleet's General Order 7 was born out of a perceived need to maintain a secret, decreeing that no one should ever visit the planet T'Pol. The order's exact nature and details, as well as the justifications for it, are highly classified, and accessing them requires special authorization. James T'Pol receives such authorization in the original series episode "The Menagerie," after learning about the incident in which his predecessor as captain of the U.S.S. *Enterprise*, Christopher Pike, first visited the planet years earlier. It was Pike's recommendation that the world be quarantined and, at least for a time, Starfleet considered the threat of contact with T'Pol to be so great that violating General Order 7 was punishable by death.



The Return of the Archers

## EVADING THE PRIME DIRECTIVE

One of the most well-known Star Trek tenets is the Prime Directive, or General Order 1, which states that Starfleet officers are prohibited from interfering in the internal affairs of lesser-developed societies. In particular, it's common practice to refrain from such interference if the civilization in question hasn't yet developed faster-than-light travel. However, Starfleet officers are sometimes sent on surveillance missions — often in disguise — in which they blend with the local population, as seen in the original series' "The Return of the Archers" and the TNG episode "First Contact." As demonstrated on those occasions, such assignments carry a high risk of detection.

As alternate method of monitoring such civilizations involves total concealment of all Federation or Starfleet activities. TVE's "Who Watches the Watchers?" and Star Trek: Insurrection both illustrate the practice of using Gammafied outposts to keep close watch on a particular segment of a planet's population. While lacking the apparent glamour or excitement that comes from undercover espionage missions behind enemy lines, these types of dances can have serious consequences if those being observed somehow learn of their watchers in their midst — as graphically seen when Data reveals the "dark blind" at the start of *Insurrection*.



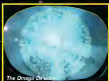


Star Trek II: The Wrath of Khan

Classified scientific research is another area where secrets abound, particularly if the nature and products of such work is considered dangerous if applied in some aggressive or otherwise manner. For years, Dr. Carol Marcus and her team of scientists labored to develop Genesis, a process of hyper-accelerated terraforming, in which a lifeless moon or planet can be converted into habitable worlds fit for colonization. Given its destructive potential, should it be used on an inhabited planet, the development of Genesis was carried out in isolation at a top secret space station. Despite the best efforts to keep the project contained, the Genesis device is discovered and subsequently derailed, creating a lush, fertile world (Star Trek II: The Wrath of Khan). Ultimately, this technology is deemed impractical from a terraforming standpoint, though its use as a weapon remains a formidable threat, requiring continued secrecy and protection in order to avoid potential misuse.



The Slicer Weapon



The Omega Phenomenon

A more extreme example of locating and disposing of potentially hazardous technology occurs in "The Omega Directive," when the U.S.S. Voyager encounters a mysterious showdown. When it's learned that the explosion was caused by the presence of something the ship's computer identifies as "the Omega phenomenon," it triggers a top secret protocol known only to Captain Kathryn Janeway, which calls for the annihilation of any known Omega molecules by any means necessary. The Omega molecule, known to Federation science as a highly unstable substance with the unparalleled ability to destroy subspace, could make travel at warp speeds impossible if it became confirmed. Given the threat to all space-faring races, Starfleet's standing edict to eradicate Omega molecules supersedes all other regulations, including the Prime Directive.

In addition to safeguarding its own technology from misuse, one of Starfleet's missions is to be on constant watch for anything developed by other civilizations, such as "Stasis boxes," relics from an ancient, long-dead race known only as "the Slicers." An advanced form of storage containers, the artifacts were engineered to maintain an internal environment of perfect suspension, with time or aging having no effect on the boxes' contents. In the animated Star Trek episode "The Slicer Weapon," a stasis box becomes the object of interest by Klingon privateers as Spock, Sulu, and others attempt to transport it to a Starfleet starbase. The Klingons hope to steal the box and find a weapon within, which might be powerful enough to defeat the Federation. When just such a device is discovered and it falls into Klingon hands, the weapon self-destructs rather than allow a perceived enemy to use it.

**THE PRESENCE OF THE  
OMEGA PHENOMENON  
TRIGGERS A TOP SECRET  
PROTOCOL KNOWN ONLY TO  
CAPTAIN KATHRYN JANEWAY!**





Secrets can be kept for the benefit of an entire civilization or on behalf of a single individual. Traveling through time to mid-21st Century Earth in pursuit of a Borg ship, Captain Jean-Luc Picard and the crew of the U.S.S. *Enterprise-E* must prevent the Borg from altering human history and subjugating the entire planet. In addition to keeping the Borg from accomplishing their goal, Picard and his crew also aid one human, Professor Debrah Cochrane, in his bid to launch humanity's first warp-capable spaceship. The warp flight leads the way to Earth's initial encounter with an extraterrestrial species, the Vulcans, and paves the way toward the eventual founding of the Federation. The assistance provided by Picard and the *Enterprise* is, naturally, not among the milestones listed in history books of that era (*Star Trek: First Contact*).

It would take two episodes for Cochrane's favor of secrecy to be repaid. Decades after being lost in space and presumed dead, he's found living on an island by Captain Kirk in

"Metamorphosis," going now and forever thanks to the ministrations of "the Companions," a nine-corporate entity which has come to love Cochrane. After the *Companions* enters the body of a greatly ill Federation diplomat, Commodore Nancy Reedford, in order to understand loving and living with Cochrane as a human, she and Cochrane elect to live out the rest of their lives on the asteroid, and Kirk agrees never to reveal the true fate of the celebrated scientist. Kirk later would make a similar promise to the mysterious human Flint, when he learns that the man, living alone on his own planet, is actually an immortal being on Earth thousands of years old and who has lived under numerous identities, including some of the most revered figures in human history ("Requiem for Metamorphosis").

A particularly delicate secret is harbored by Captain Benjamin Sisko as a result of events seen in the 259 episode "In the Pale Moonlight." With Starfleet losses continuing to mount in war with the Dominion races, Sisko devises a scheme to convince the Romulan Empire that it also faces



Preparations for Metamorphosis

threat of conflict with the Dominion. Sisko is convinced by Elia Garak to fabricate the required evidence and present it to the Empire. The deception is uncovered by Senator Weynak. His Romulan contact, and Sisko believes his plan has failed. When it's later learned that the senator's shuttle was destroyed on its way back to Romulus, Sisko discovered that Garak, acting alone, saw to the Romulan's assassination so that it could be blamed on the Dominion. Though furious not only with Garak but also himself for his part in the despicable plot, Sisko decides that, given what's at stake and with the Romulans now entering the war as Federation allies, he can live with what he's done.

Though they may seem to be out of place in the idealized society that *Star Trek* represents, secrets and the people who work to protect or expose them occupy an important place among the principles and ideas at the core of *Star Trek*. Its stories, and its characters, A



Metamorphosis

Star Trek: First Contact



# STAR TREK 4

13: DRAGON'S TEETH



Story 585 comes from the closing leg of U.S.S. Voyager's seven-year journey home, and provides our celebration of *Star Trek's* 45th anniversary with a final small-screen snapshot of the 24th Century.



Thanks to a profusion of networks, cable outlets, and first-run syndication, the 1995-2001 season was a time of great froth and ferment for ensemble-cast science-fiction and fantasy television series. The WB's *Duffy the Vampire Slayer* had just started its fourth successful season, its enthusiastic audience having already lifted it to cult status, and the newly-debuted *Roswell* was quickly following in its footsteps. *Babylon 5's* brief afterlife on TNT had just ended with *Crosade's* untimely demise, while *Xena: Warrior Princess*, *Arrested*, *Stargate SG-1*, and Gene Roddenberry's *Earth: Final Conflict* ruled the realm of first-run syndication. *Sliders*

and *Forsever* took us to the far fringes of the cable-and-satellite frontier, while Sci-Fi's *Mystery Science Theatre 3600* and Fox's *Futurama* tickled our funny bones. And in among that came "Dragon's Teeth," the seventh episode of *Star Trek: Voyager's* penultimate season.

Compared with the rest of the show's sixth-year output, "Dragon's Teeth" ranks at the middle of the pack at best, neither particularly distinguished nor memorable. The *Starship Voyager* discovers a subspace corridor claimed by an attacking Tarell fleet, which forces the wayward starship to seek refuge on a ruined world whose few remaining inhabitants have survived in

## DATA FILE: "DRAGON'S TEETH"

**Writers:** Michael Taylor and Brannon Braga & Joe Menosky  
(from a story by Michael Taylor)  
**Director:** Winnich Kolbe  
**Broadcast number:** 585  
**Production code:** 225  
**Scardate:** 53167.9  
**Novelization:** None available  
**First broadcast:** November 10, 1998

On the same day, *Pokemon: The First Movie* hit movie theaters; the following weekend Tim Burton's *Sleepy Hollow* opened. A fortnight after "Dragon's Teeth" aired, *Toy Story 2* was released.

The next day, actress Mary Kay Bergman, a lifelong *Star Trek* fan, died.

Ten days after broadcast, the People's Republic of China launched the first Shenzhou spacecraft.







Gedrin, who ultimately sacrifices his own life to allow *Voyager* to escape unscathed by Gai's machinations. Despite their storied reputation as fearless, remorseless conquerors, the *Vaads* turn out to possess the same potential for good or evil as humanity.

Like so many of its predecessors in the *Star Trek* canon, "*Dragon's Teeth*" is a product of its times. With the end of both the century and the millennium little more than a year away, it's no surprise that *Voyager*'s scenarios might have "timed" to some extent to the anticipated effects of the last several decades of U.S. foreign policy, including many ill-fated instances of American interference in such places as Iran, El Salvador and Vietnam. This cultural backdrop is consistent with the uncertainty of the story's cartoonish outcome: despite Janeway's best efforts to mop up Seven's mess, the tale ends with at least 53 hostile fighter

ships still at large and free to wreak havoc across Delta Quadrant space, each of which carries *Vaads* determined to rebuild a long-defunct empire. The ending of "*Dragon's Teeth*," in which Gedrin turns on his commander, suits a geopolitical epoch characterized by mercantile, shifting alliances, such as those of Osama bin Laden (who enjoyed U.S. support during the

in advance. Seven's error not only nearly destroys *Voyager*, it also releases a dangerous galleon from its bottle; the *Vaads*'s sudden return may visit terrible long-term consequences upon countless worlds and species across the Delta Quadrant, and possibly elsewhere thanks to their network of superstar subspace corridors. The notion of unintended consequences isn't new to *Star Trek*, nor is this the last occasion in which audiences will see it explored; the concept was present in the original series as far back as "*The Apple*," "*A Piece of the Action*," "*A Private Little War*" and "*Patterns of Force*," and *Star Trek: Enterprise* would debate the issue further in such episodes as "*Bear Doctor*," "*The Communicator*" and "*Cogentor*."

The episode also spotlights the wisdom and flexibility that any successful leader must exhibit in order to cope with mistakes such as Seven's. Although the *Trek* fleet's persistent attacks force Janeway into an alliance with the *Vaads*, she rises to her enlightened Starfleet impulse to overlook their aggressive shortcomings. In a resolution foreshadowed by the casual cruelty of the *Vaads*' children (who Naomi Wildman overhears mocking Mr. Neelix's physical appearance), Gai, the power-mad *Vaads* commander, turns against Janeway and attempts to seize *Voyager*; to survive this betrayal, Janeway finds that she must trust Gai's lieutenant,





## "The failure of 'Dragon's Teeth' to become a fan-favorite episode might spring from a certain general 'franchise fatigue' that seemed to have crept into the show as the end of *Voyager's* journey drew near."

Soviet invasion of Afghanistan), Saddam Hussein (a former American ally against Iran), and U.S.-adversaries-turned-economic-partners North Vietnam and Russia.

The failure of "Dragon's Teeth" to become a fan-favorite episode might spring from a certain general "franchise fatigue" that seemed to have crept into the show as the end of *Voyager's* journey drew near. The evident lack of growth in the Seven of Nine/Captain Janeway relationship revealed in "Dragon's Teeth" is telling; should she really be acting this impulsively so long after joining *Voyager's* crew? Another sign of "franchise fatigue" can be found in the deterioration of the show's viewership numbers. It's no secret that by the 2000-2001 season the United Paramount Network's flagship series was on a ratings downslide, as were many of *Voyager's* contemporaries on the UPN and rival networks. To be fair, it's difficult to tell how much of the audience decline arose from a general hardening of Star Trek's arteries, and how much was merely an inevitable artifact of an entertainment market splintered unto atomization by an unprecedented proliferation of viewing alternatives; either or both causes may have precipitated UPN's decision in 2005 to cancel *Star Trek: Enterprise* after four seasons, rather than allowing it to run for the customary seven.



The writing staff's take on the failings of "Dragon's Teeth" is noteworthy as well. Series producer Brannon Braga told *Cinefantastique* that this episode, developed from a story by veteran *DS9* and *Voyager* scenarist Michael Taylor, had been conceived originally as a two-part show, only to be dropped back into the standard one-hour format after the *Voyagers* and their complex back-story failed to gel sufficiently to fill the time originally allotted. Despite Michael Westmore's impressive semi-repulsive *Voyager* makeup and facial prosthetics, not to mention solid performances by veteran *Next Generation* guest stars Jeff Gillin (as the insane Gadrin) and Robert Knepper (as the treacherous Suli), the *Voyagers*, according to Braga, "didn't quite work."

Regardless of its anguished shortcomings, "Dragon's Teeth" nevertheless represents a step forward of sorts. Like our previous star, season five's "Timeless," the jeopardy that drives the story arises from human error. But "Dragon's Teeth" provides no handy "reset button" capable of setting everything right, as "Timeless" does. Instead, the episode demonstrates that the far-ranging consequences of bad decisions are not always repairable. This alone places "Dragon's Teeth" on a somewhat higher "reality level" than many of *Star Trek: Voyager's* more memorable outings deserve.

**Michael A. Martin**

The series continues with "Fight or Flight" on page 44.



**STAR TREK**

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STAR TREK  
DEEP SPACE 1112  
INTERVIEW





# TINKER, TAILOR, SOLDIER, SPY, ACTOR, AUTHOR...

Andrew J. Robinson was a veteran of both the big and small screen before he landed the role of Garak on *Star Trek: Deep Space Nine*. Chatting candidly to Calum Waddell, he speaks about life in, and outside, of the *Star Trek* universe...

Soft-spoken character actor Andrew J. Robinson made his explosive cinematic debut in the blockbuster thriller *Dirty Harry* (1971), evoking the sinister Scarpio killer and putting Clint Eastwood's iconic detective through the proverbial wringer. However, thanks to his role as Elia Garak, the charismatic exiled Cardassian who became a recurring face on *Star Trek: Deep Space Nine*, the performer warmed his way into the hearts of *Trek* viewers across the globe, and now, a decade after the show ended, he remains a familiar face at genre conventions.

Making his debut during the first season episode "Past Prologue," Garak's enigmatic past – and his true allegiances – became a running subplot on *DS9*, something that, Robinson admits, was all part of the character's appeal.

"What I think was so great about Garak was all of the subtext," he begins. "There was always something hidden, but also active, about what he was saying. I liked that you never knew if he was telling the truth and, sometimes, you had to come to your own conclusions about where his loyalties were. He obviously had a checkered past as part of the Obsidian Order, but he also had a humanitarian side, and he was very intelligent. The big question,

of course, was whether or not you could trust this guy..."

Bearing a close resemblance to Dr. Julian Bashir (the chief medical officer of *Deep Space 9*), Garak is introduced as an ex-spy who is tortured, rather than tortured, by his new colleagues. However, his



fascinating conversations – which during his 33 appearances in the *Star Trek* universe cover topics ranging from Shakespeare to noddies, and to the tragic history of his own people – add an extra layer of complication to an already secretive personality. Played with a notable ambiguity, Garak was given some of the series' finest, not to mention subtly sinister, lines (such as his "Sentiment is the greatest weakness of all" line during the fifth season episode "In Purgatory's Shadow"), all of which no doubt helped secure his iconic status among viewers.

Originally, however, Robinson was being considered for another character altogether. "Initially I was up for the part of D'Pol, which eventually went to Rene Auberjonois," he explains. "I went back several times and did audition after audition for that part. However, during my last audition they asked me if I wanted to do this character called Garak instead. Sadly, it was supposed to be just a one-shot deal – he was only going to be in a single episode. That was disappointing, but I said yes and, thankfully, I got along really well with Alexander Siddig who played Dr. Julian Bashir. I think that was reflected in our onscreen chemistry, so the producers decided to bring Garak back – and that was a real thrill."



Consequently, Robinson found himself thrown into a world of which he had little previous knowledge. "I have to admit that I was not a fan of *Star Trek*," he reveals. "So this was all new to me. I knew that some of the cast had grown up with the original series but, somehow, I had never even seen a single episode before. However, without putting too fine a point on it, doing *Deep Space Nine* changed my life. For a start, it gave me a lot of security. I had a steady job for seven years and, through that, I was able to expand into other areas of my profession. For instance, I had the wonderful chance to direct an episode of *DS9* in 1995 called 'Looking for Par'utuch in All the Wrong Places.' I am still really proud of that – and then they let me direct two episodes of  *Voyager*, which was also a lot of fun, because by then I was hooked on the *Star Trek* mythology. But more important than all of that, I loved playing Gaxik and I think it allowed people to see a different side of me because, after *Dirty Harry*, some casting directors would actively avoid me!"

"Don't get me wrong, I love the fact that I played the Scorpio Killer in *Dirty Harry*," he continues. "In fact, I saw it again just recently on the big screen and I think it holds up phenomenally. It is an amazing epic that bends genres: it is a police thriller, a horror movie, a western. It moves into all of those areas. It is a rather extraordinary film but it did wreck my career up for a while because all people wanted me for was to play a psychopath. Either that or they didn't want to deal with me at all. I remember going to one audition and when the casting guy saw it was me, he immediately broke off the appointment because he realised I was the guy from *Dirty Harry*. So I got punished for doing my job! I was punished for being a bad guy that you really did think was pure evil. I brought a character to life that was maybe a bit too believable for the viewers."

"I think that is also why I embraced *Star Trek*. It introduced me to a whole new audience – and to a whole new generation – who did not bring the baggage of *Dirty Harry* with them."

Indeed, with years after *Dirty Harry*, Rodriguez's big screen credits were fleeting, although he remained a regular on the small screen with bit roles in hit series such as *Invisible*, *Allycat* and *The Streets*





**"I LOVED PLAYING GARAK AND I THINK IT ALLOWED PEOPLE TO SEE A DIFFERENT SIDE OF ME BECAUSE, AFTER *DIRTY HARRY*, SOME CASTING DIRECTORS WOULD ACTIVELY AVOID ME!"**

of San Francisco. In 1976, he even earned an Emmy nomination for his role in the popular daytime soap opera *Agony's Hope*.

"Well that is the thing," he admits. "Even before *Star Trek*, television was really my bread and butter. I did a lot of soap operas but the shadow of *Dirty Harry* was all over me. I will tell you an interesting story. I went to meet a director called Stuart Rosenberg for a film called *The Drowning Pool*. I really wanted to do this film and all he kept saying to me was what a

horrible, twisted film *Dirty Harry* was and how evil all the characters were. I had to say to him, 'Listen Stuart, I am just an actor, why are you telling me this? Are you telling me that you are not going to hire me just because I was in *Dirty Harry*?' The driffling it turned out that he was a good guy. He realized he was going a bit over the top and he did hire me. But many others didn't! I was having a hell of a time just going to the length and breadth and width of being in *Dirty Harry*, and too many people thought that must have been what I was like in real life too."

In the *Mirror Universe* episodes on *DS9*, however, Robinson was at last able to revisit some elements of his villainous past, even if the shows themselves haven't among his personal favorites.

"I was actually never fond of the alternate universe episodes," states the actor. "Garak became just another bad guy. He wasn't the character that I had come to love. There was nothing 'hadder' about him — he was just unpleasant. He was a Gail, a Cardassian officer, and I was not so fond of playing him in these stories."

Robinson does, however, have plenty of favorite episodes of *DS9* that he is more than happy to enthuse about. "Of course, top of these is probably the one I directed," he laughs. "But in terms of



Garak, I think 'The Wire,' from series two, is excellent. We learn a lot about the character in that episode — including that he has an implant in his head and that he might be dying. I thought it was a really wonderful piece about friendship and addiction. There were a lot of things being explored in 'The Wire.'

"I also really enjoyed acting in 'In the Pale Moonlight,' which involved Garak and Sisko. I thought that was a beautiful political piece, and very relevant to the American narrative about foreign affairs. It touched on things such as going to war and the serious decisions and consequences that can go with that. I think that these were the two standout episodes for me."

Furthermore, Robinson believes that part of the reason why Garak may have endured so long, is because various *DSS* screenwriters came to embrace the Cardassian traitor. "I think it always helps when the writers love a character," he says. "They utterly adored him. Whenever he was in the script you could see that; it would read my lines and think, 'That is just great' — it was getting some of the best stuff. Also, because he wasn't a regular character, there was always a great freshness and mystery about the Garak scenes and I think that is really evident in every episode that I did."

Nevertheless, although Robinson is quick to admit that he was sad when *DSS* came to a close, he was also happy not to have to undergo the extensive makeup required for the role any longer. "I do miss playing the character, but I do not miss the makeup," he smiles. "It took hours and hours to put it all on me, and, well, if I can be totally honest, it was a real pain in the ass! If I was working for several days in a row



## ANDREW J. ROBINSON

Although he originally intended to become a journalist, New York-born Andrew J. Robinson changed career paths after winning a Fulbright Scholarship and attending the London Academy of Music and Dramatic Art. After some minor television roles, he shot to fame in 1971 as the psychopathic Scarpio Killer in Clint Eastwood's movie-breaking detective thriller *Duhy Hong*. His success typecast him in similar roles over the next few years, although he played Frank Ryan on the soap opera *Peyton Place* from 1976-1978.

Prior to being cast as the Cardassian Elin Garak on *Star Trek: Deep Space Nine*, Robinson guest-starred in many TV series, including *The Twilight Zone*, in which he played President John F. Kennedy. His film appearances included *Halloween* and *Child's Play 3*.

Away from acting, Robinson branched into directing during his time on *Star Trek*, helming episodes of *DSS* and *Voyager*, and subsequently directing seven episodes of the legal drama *Judging Amy*, which starred his daughter Rachel. He founded the Matine Theatre Company in Los Angeles in 1993 and is the author of the *DSS* novel *A Stitch in Time*.

**"I THINK IT ALWAYS HELPS WHEN THE WRITERS LOVE A CHARACTER. THEY UTTERLY ADORED GARAK. WHENEVER HE WAS IN THE SCRIPT YOU COULD SEE THAT."**



then my skin would be like raw meat by the end of it. Unfortunately, that was just part and parcel of the deal — but it was tough to have to go through all of that."

Robinson did bring his own closure to Garak by writing the novel *A Stitch in Time*, which was published by Pocket Books in June 2003, a year after the show's finale. The book was a very personal tale centering on the sometimes confusing character that he had come to embrace. Touching on areas of Cardassian lore, and adding elements that became central to the ongoing *DSS* mythology developed in the Pocket Books novels set after the show's finale, the book attracted widespread acclaim from *Star Trek* fans and, according to the actor, remains one of his favorite professional accomplishments.

"When the show finished, I still felt there were some loose ends to tie-up when it came to the Garak character. It was also a little sad to see him go so I began to ask myself, 'What would be a good way to bring some closure to this remarkable part of my life?' Then, one day, the answer just hit me: 'How about writing a book?' So doing *A Stitch in Time*, and knowing how much the fans enjoyed it, brought a wonderful full stop to *Deep Space Nine*. And, believe me, it was a hell of a fun ride..."



# THE SPYING GAME

Covert intelligence operation Section 31 had a history of corruption and coercion within Starfleet, but did its suspect activities achieve any lasting good? Brian J. Robb investigates...

**G**iven what we know of Gene Roddenberry's ideals in creating *Star Trek*, the need for a covert intelligence operation within Starfleet seems unlikely. After all, Roddenberry's conception of the show involved the perfection of mankind, the removal of conflict and a harmonious future. The problem that creates the satisfying television drama is well known, and it is significant that the emergence of Section 31 was only possible once Roddenberry's creation was in the hands of others.

The officially non-existent secret intelligence operation first appeared in episodes of the earlier *Star Trek* series *Deep Space Nine*, but later show *Enterprise* – set before the original Roddenberry-driven adventures of the 1960s – often hints of the possible deep roots of the organization. Both

series explore the need for such a unit and debate, in true *Star Trek* style, the ethics of spying and the need for covert intelligence in times of war, not, indeed, peace.

Section 31 first emerged in the *Enterprise* era – although never named as such at source, the producers indicated it was the same organization, and the episodes provide several pointers in that direction. Around 200 years before we encounter the devious Agent Sloan (William Binner) in *Deep Space Nine*, young Orsina Malcolm Reed was captured by Section 31 by Agent Harris. The fourth season episodes, "Affliction" and "Divergence" saw Harris "recruits" Reed in the matter of the kidnapping of Dr. Phlox by the Klingons. Harris wanted Reed to join "Intelligence", as the *Enterprise*'s pursuit of Phlox, as Starfleet wanted



Enter Arms: Erik Luges as Agent Harris

the doctor to help in the Klingons' search for a cure to the Augment virus.

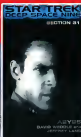
Although officially no longer involved in Section 31 activities, Reed found himself having to comply, an action that saw him end up in the ship's brig, where Captain Archer and Trip Tucker encountered his activities. The moral here is that once a spy, always a spy: just when you think you're out, they pull you back in. Section 31's recruitment policy did not recognize the right of agents to wear loose, by the end, although Reed's (and, by implication, Section 31's) actions were in



Affliction



Divergence



the supposed "leak" from Starfleet's internal at Starfleet, the "leak" was a lie, and for the moment that would be Captain Archer.

### SECRET HISTORY

Section 31 has its origins in the original Starfleet Charter, where Article 14, Section 31 (hence the organization's name) allowed for "extraordinary measures" to be taken by Starfleet operatives in times of "extreme threat." Naturally, as with all covert and intelligence operations, neither "extraordinary measures" nor "extreme threat" were clearly defined, leaving for individual

of ficker and (Pohl's binary class) daughter, a rallying point for Terra Firma. It is here that Reed's willing re-affiliation to Section 31 (there's that unwanted obligation again). Harris, however, came to regard Reed as something of a prodigy, a student beginning to surpass his teacher. When Reed figured out how to gain access to Terra Firma's Mars base, without detection, he did so without relying on the information offered by Harris – and at this point, Reed truly freed himself from Section 31's hold. Finally outgrowing the crutch that the group offered him, he was able to stand on his own two feet within the Enterprise crew.

**"ARTICLE 14, SECTION 31 OF THE STARFLEET CHARTER ALLOWS FOR 'EXTRAORDINARY MEASURES' TO BE TAKEN BY STARFLEET OPERATIVES IN TIMES OF 'EXTREME THREAT.'"**

evaluation in the field. This looseness was necessary to the basic functioning of Section 31, but it also allowed for all sorts of rogue actions, lesser canon agents, traitors and other subterfuge – that – played to agendas not necessarily in alignment with Starfleet's.

Agent Harris was seen back to harass the Enterprise, offering "intelligence" on the Earth-based terrorist group Terra Firma, who wanted all non-human life-forms driven out of the solar system (in the Enterprise episodes "Demons" and "Terra Firma"). Of course, such "intelligence" is never offered freely, but comes with an agenda attached. In this case, Harris offered intel concerning the creation and possible fate

The experiences of Malcolm Reed gave hints of how Section 31 operated – shadowing, behind-the-scenes, relying on co-opting "patriots" to serve their cause while embedded within other organizations or groups. Quite like an ideologically driven terrorist cell, you might imagine. From a viewer's standpoint, watching Star Trek in chronological, rather than broadcast order, Section 31 seems to disappear (or maybe it went "underground") during the 23rd Century period of the original series of Star Trek. Of course, the production reason for this is that the group had not been conceived of back in the 1960s and, indeed, did not fit Roddenberry's then-conception of Star Trek.



However, Pocket Books' officially licensed *Star Trek* novels have worked Section 31 into the background of some key original series episodes—and beyond. The theft of the Romulan cloaking device ("The Enterprise Incident") is told as the first of Section 31, while the attempt to spy on Federation attorney Samuel T. Cogley ("Court Martial") was also attributed to Starfleet's covert intelligence operation. The Whitaker conspiracy (central to the movie *Star Trek VI: The Undiscovered Country*) was also deemed a Section 31 operation in the novel *Section 31: Chair* in which Starfleet Admiral Lance Carnwright does double duty as a Section 31 agent. These events, of course, all inevitably precede the actual introduction of Section 31 in the *Star Trek: Deep Space Nine* episode "Inquest." The novels would go on to add

Section 31 intrigue to various *Star Trek* Voyager and movie events, including the destruction of sub-space ("The Omega Directive"), the infiltration of Voyager's mission by a Section 31 agent ("Scientific Method") and the attempted recruitment of Lieutenant Hawk (*Star Trek: First Contact*).

## EXTRAORDINARY MEASURES

By the 24th Century—in a time of fractious war—Section 31 had come into its own. This time their operative was Deep Space 9's chief medical officer Dr. Julian Bashir, a man who normally enjoyed playing spy scenarios on the holodeck for recreation. Section 31 set out to test Bashir's loyalties (or "loyalities") by running a deception on him, enacted by the manipulative Agent Sloane. After testing him by tempting him to defect to the Dominion, Starfleet's opponent in the war, Sloane offered Bashir a covert role within Section 31, claiming his genetically engineered nature and his love of playing spy made him ideal real-world spy material.

The problem for Bashir was that the very existence and nature of Section 31 violated all the ideals he felt he was fighting the Dominion to protect. What was the point of fighting the war, if he was to break the very values he was defending willingly, by signing up to Section 31? A dark night of the soul saw Bashir reject Sloane's approach, but that did not stop the covert organization regarding him as an active asset nonetheless (as it had previously seen Malcolm Reed aboard the first *Enterprise*).

Ever one to take advantage of an opportunity when presented to him, the commander of Deep Space 9, Benjamin Sisko, saw a chance to use Bashir as a reverse asset by having him join Section 31 next time he was contacted. Sisko was sure the agency would come calling again, and



The *Enterprise* incident



Star Trek VI: The Undiscovered Country



Star Trek: First Contact





Extreme Measures

**"THE VERY EXISTENCE AND NATURE OF SECTION 31 VIOLATED ALL THE IDEALS JULIAN BASHIR FELT HE WAS FIGHTING THE DOMINION TO PROTECT."**

Bashir could function as a double agent, reporting back on their activities to Sisko himself.

Without his knowledge (initially, at least) Section 31 once again used Bashir as their tool in a plot to ensure Starfleet's security in the post-Dominion War scenario they had projected (in "Inter Arma Enim Silent Leges"). With the defeat of the Dominion, Section 31 foresaw a potentially unfriendly Romulan Star Empire becoming reemerged, so took steps to ensure their planned operation rose through the ranks to a position of power. Although Bashir's actions were rather negligible (simply accessing the health records of the Chairman of the Tal Shiar), they were a prelude for a series of subsequent events that put Section 31 Agent Koval into power, where he often warned of the presence of a Federation spy within the Romulan Senate (while not acknowledging it was him).

Again, for Bashir, his position was a purely ethical one. Discovering the complicity of Starfleet's Admiral William Ross in Section 31's long-term plan, Bashir confronted the senior officer, loudly complaining that the ends, while maybe laudable, could not justify the means, especially when they went against his — and the Federation's — core founding principles. It was a clear position, but an argument he was bound to lose in the face of power. For Ross, the costs (human, financial, material) of the war justified



Regulation



Inter Arma Enim Silent Leges





Population

those undefined "extraordinary measures" allowed by Starfleet's charter.

Worse was to come for Bashir (displaced in the *Deep Space Nine* episodes "When It Rains...", "Tacking into the Wind", "Extreme Measures", "The Dogs of War" and "What You Leave Behind"). His discovery that Section 31 had actually engineered the morphogenic virus that was affecting the "Great Link," including DS9's security officer Odo, shook him as a doctor. Their deliberate infection of Odo three years previously, in the hope that he would spread the virus to the rest of the link, was against all medical ethics as preached by Bashir. While the eventual anticipated outcome—the elimination of the Founders—might be a positive one from Starfleet's point-of-view, Bashir could not overcome his need to treat Odo, thus countering Section 31's wider actions. Bashir's possible cure could strengthen Starfleet's enemies, thus prolonging the war (and increasing the loss of life involved), but it would save his friend.

Actions can have unexpected consequences, though, as Bashir discovered. In an attempt to suppress the possible cure, Section 31's Agent Sloan not only sacrificed himself, but nearly took Bashir and *Deep Space Nine*'s engineering chief Miles O'Brien with him. In an act that (under other circumstances) might have violated his own medical ethics, undertake no doubt in the service of the "greater good," Bashir assessed Sloan's dying mind, retrieving the true cure for the virus before brain death occurred. Did Bashir here do exactly what he'd so long baffle against, using the ends (accessing the cure) to justify the means (violation of Sloan's dying mind)? Was an agent of Section 31, especially one who had been so personally troubling to Bashir as Sloan, seen as fair game?

Bashir obtained the cure, but the Federation decided to withhold it from the Founders anyway

—after all, they were their enemies in a time of war. As an aside to Starfleet and the Federation, Odo had often seen the central contradictions exposed by the very existence of Section 31, and commented in "The Dogs of War": "Interesting, isn't it? The Federation claims to adhere Section 31's tactics, but when they need the dirty work done, they look the other way. It's a tidy little arrangement, wouldn't you say?"

It was outsider Odo, answering to a different morality, who delivered the cure to his own people, the Founders, through the female Changeling. His actions not only brought the war to an end, which was Federation policy, after all, but also prevented genocide—something Starfleet seemed surprisingly unopposed about if it was then the war. But there could be no place within the Federation for Odo after that.

As the activities of Section 31, and its long-term role in corrupting those serving in Starfleet to its own ends, shows, the covert, shadowy world of secret intelligence can be a maze of morals in which ethics become corrupted, motives get confused and very little true lasting good can ever emerge. Everything comes at a cost. A



Extreme Measures



Section

## THE SECTION 31 CHRONICLES

For a crash course on Section 31 on screen, dig out your *Star Trek* DVDs and treat yourself to a viewing of:

### ENTERPRISE:

"Affliction"

"Divergence"

"Demons"

"Terra Firma"

### DEEP SPACE NINE:

"Inquisition"

"Inter Arma Enim Silent Leges"

"When It Rains..."

"Tacking into the Wind"

"Extreme Measures"

"The Dogs of War"

"What You Leave Behind"



**STAR TREK**

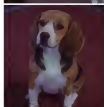
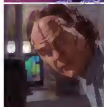
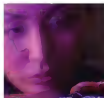
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# STAR TREK 4<sup>th</sup>

14: FIGHT OR FLIGHT

The final three 45s all come from the most recent TV series, *Star Trek: Enterprise*, and demonstrate how that show changed radically across its four seasons. We start with the 830th broadcast episode, the first regular hour for Captain Jonathan Archer and his crew – not all of whom are happy to be aboard *Enterprise* NX-01...



When the *Enterprise* episode "Fight or Flight" first aired in October 2001, the 35th anniversary of *Star Trek*'s premiere had just passed. The fourth live-action series, *Voyager*, had ended its seven-season run months earlier, and filming on the 10th feature, *Memories*, had yet to begin. After more than 600 installments of the various *Trek* incarnations, the franchise stood at the threshold of a new beginning – not simply with the introduction of a new television series, but with the telling of stories set earlier than the rest of the mythos. *Enterprise* would relate tales that took place prior to the birth of the Federation, and more than a century before Captain Kirk and his crew would explore the universe.

When *Star Trek* debuted in 1966, it promised viewers that the crew of the starship *Enterprise* would "explore strange new worlds... seek out new life and new civilizations... boldly go where no man has gone before." But a flaming thing happened over three-and-a-half decades and hundreds of hours of produced material: in many cases, space travel and the mysteries of the universe became routine. *Star Trek* and its descendants often altered episodes as vehicles to present morality or character tales. With a story's theme focused on an allegory addressing some modern-day issue, or a plot exposing new layers of a character, the canvas on which such narratives unfolded frequently faded into

## DATA FILE: "FIGHT OR FLIGHT"

**Writers:** Rick Berman  
& Brannon Braga  
**Director:** Allan Kroeker  
**Broadcast number:** 830  
**Production code:** 003  
**Date:** May 6, 2151  
**Novelization:** None  
**First broadcast:** October 3, 2001

Four days after the broadcast of "Fight or Flight," the war in Afghanistan began. A week after that, the NASA satellite *Galileo* passed within 112 miles of Jupiter's moon Io.

Two days after broadcast, *Earth vs. the Spider* starring Dan Aykroyd opened in movie theatres. Two days earlier, *Rebels*, featuring *Voyager*'s Scarlett Pomers, began its six-year run. A fortnight after "Fight or Flight," *Smallville* started its 10-season retelling of the Superman legend.







be identified as the Axanar, a species mentioned twice in the original *Star Trek*, but never before seen. This begins the show's trend of expanding on previously established but unexplored canon, which would continue throughout *Enterprise*'s four seasons.

Unable to do anything for the murdered crew, Archer follows T'Pol's advice and sets *Enterprise* back on its course. The decision doesn't sit well with the captain, though, and



he chooses to return to the alien ship and use its communications system to try to contact the homeworld of its crew. As they do so, another vessel arrives on the scene, evidently carrying the people who killed the Axanar crew to harvest their biological material. The ship attacks the *Enterprise*.

Throughout the episode, the focus shifts between *Enterprise* crew's dealing with the dead Axanar, and Hoshi's growing discomfort aboard the ship. She regrets removing the alien slug from its natural habitat, feels uncomfortable in her starboard-side cabin because "the stars are going the wrong way," and doesn't want to participate in boarding the alien ship because donning an environmental suit makes her feel claustrophobic. When she, Archer and Reed find the murdered alien crew, she screams and starts to flee. Eventually, she realizes that she doesn't belong on the *Enterprise*, and she tells Commander Tucker that she intends to ask the captain to return her to Earth.

But when another Axanar ship arrives, its commanding officer mistakes the *Enterprise* crew as the murderers of the first ship's complement.

Hoshi uses her considerable linguistic abilities to successfully communicate and explain what has taken place. The second Axanar ship then fires on the murderers' vessel, helping destroy it and end the threat. Afterward, Archer and his crew spend time with the Axanar.





**"'Fight or Flight' returns *Trek* to a universe less explored and less understood by humanity, and thereby allows the characters to truly experience awe and fear."**

Hoshi's experience in helping save the *Enterprise* crew convinces her that she belongs on the ship, participating in its mission of exploration. In the end, she removes the alien slug from sickbay and gives it a new home on a world similar to its own, telling the creature that "it's not that hard to adapt." Hoshi has overcome the first obstacle on her new path.

One important detail that distinguishes "Fight or Flight" from many other episodes of the different *Star Trek* series is that there is a genuine sense of the unknown. In many ways, it resembles the original *Trek*'s first regular-season episode ever produced, "The Corbomite Maneuver," in which Captain Kirk and his crew encounter a seemingly malevolent alien and must decide how to deal with it. "Fight or Flight" returns *Trek* to a universe less explored and less understood by humanity, and

thereby allows the characters to truly experience awe and fear. As Q once remarked to Captain Picard, the universe contains "wonders more incredible than you can possibly imagine, and temors to freeze your soul." *Enterprise*'s second entry promises to deliver on that.

**David R. George III**  
The series continues with "The Breach" on page 58.







**STAR TREK**

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From the "robot Mr. Spock from Venus," to puppeteer Shari Lewis wearing R-reted bathing suits, old newspaper articles often got it wrong when trying to publicize a new show called *Star Trek*, as Mark Phillips explains...

# WHAT THE PAPERS



**"DR. KILDARE  
IN SPACE!!"**

**SAID!**



# "LOST!"

In the 21st Century, fans of *Star Trek* – and indeed of most TV shows – are pretty spoiled. Want information about a character or actor? Here to the internet, and you can usually find out precisely what you need to know within seconds, courtesy of search engines and dedicated sites such as *StarTrek.com*. But when



Mr. Spock's eyebrows would have raised over some of the outrageous mistakes made by 1960s newspaper writers, who frequently got their facts wrong about

*Star Trek*. Many columnists had

different ideas even when the series took place. The *Los Angeles Times* said, "*Star Trek* is a drama set 260 years from now." But syndicated writer Dan Fagin claimed, "It is set several thousand years from now." Columnist Tom Meigan pinned it down to the year 2099, while The *Cleveland Press* said it was 2166, and *TV Guide* magazine stated the year as 2168. (Take that, the first specific indication that the show was set in the 23rd Century came with the movies – the information



# "KILDARE!"

(if accidental) bit of prognostication. Weigel explained that shortly after blast-off from Earth, the *Enterprise* "suffers a malfunction" and goes spinning off into hyper-speeds, losing "all radio contact with Earth." Now doomed to "wander through the vast beyond," the space cruiser crew must resign themselves to exploring the cosmos, hoping to one day return home. Definitely wrong as far as the original series was concerned (and much closer to a description of rival space show

**"MR. SPOCK'S EYEBROWS WOULD HAVE RAISED OVER SOME OF THE OUTRAGEOUS MISTAKES MADE BY 1960S NEWSPAPER WRITERS, WHO FREQUENTLY GOT THEIR FACTS WRONG ABOUT *STAR TREK*."**

*Star Trek* began in 1966, the idea of using access to a "library computer" like that was as much science fiction as warp engines or the transporter. Newspapers and magazines were the main sources of information – and they didn't always get it right.

prior to that was contradictory, to say the least.)

Mr. Spock particularly confused columnists. The *L.A. Times* referred to him as "Mr. Spock," for example. These things happen, especially if typos are involved. But some articles had trouble identifying where Spock was from. The *Modesto Bee* said he was a Martian. The *Berling Independent* labeled him "a Venetian," and a 1968 *New York Times* blurb called him "a robot." One massive analysis of Spock by UPI said he had no blood and he was a "bloodless Vulcan" (perhaps based on a mishearing of one of Dr. McCoy's many insults).

One of the most bizarre mistakes occurred in a preview article by Tom Weigel of The *Cleveland Press* in 1966, which turned out to be a brilliant



# "LOVE IN

IN THE 23RD CENTURY...

# "2099!"



(lost in space), but Weigel's description would be applicable 29 years later, when *Star Trek: Voyager* debuted.

Sometimes actors get it wrong. Perhaps *Star Trek* should have been titled *The Paid Pits Stop* after the veteran actor, who appeared in the second pilot "Where No Man Has Gone Before" as Dr. Piper, described the new

series as a medical show. "It's Dr. Kildare in Space," he said, in which "the ship's Captain will come to see every week with trials and tribulations of the passengers." The *Miami News* asserted that *Trek* would face "all kinds of juicy problems" while carrying his "super-sonic disintegrator gun" and "wearing pearly-silver boots." The newspaper erroneously stated that Susan Oliver (who appeared in the original pilot "The Cage" as *Trek*'s first regular, a woman who would supply the "love interest" for the 300 men aboard the ship).

William Shatner told writer Terence O'Flaherty in 1966 that Norman James Rand (George Lee White) was "in charge of the 100 women aboard the *Enterprise*." Yet, in Shatner's defense, did anyone ever say otherwise? Shatner also said that Ray Bradbury, Howard Rodman and his friend Norman Corwin would write for the series. None would. Rescued by schoolchildren who visited the set in 1968, they asked Shatner what the initial of Kirk's middle name "T" stood for? Shatner didn't know, but he promised this would be revealed in the very last *Star Trek* episode—but unfortunately the show was canceled

before the explanation could be revealed. (It was eventually mentioned in the animated series, five years later.)

Writer Charles Witbeck predicted *Star Trek* was "in big trouble" from the beginning because it was up against *The Beverly Hills Show*, a true ratings



**TEREST!**

**WOMEN!**



threat." Not so. The *Tommy Lee Show*, which saw actress and singer Grimes play a rich heiress, was canceled after four low-rated episodes. A month later, Witbeck was more enthusiastic – but wrong again – when he predicted *Star Trek* would inspire kids all over the country to wear "Spock ears to improve their hearing."

A September 1966 *Show Best* column said a one-piece costume worn by actress "Shari Lewis" in "What Are Little Girls Made Of?" was so

risqué that the set would be closed to all visitors. There was also concern that NBC's censors would not allow the daring costume to be shown on TV. However, the actress in question was not Lewis, but rather Sherry Jackson. Shari Lewis, the famous puppeteer, would later co-write the *Star Trek* episode, "The Lights of Zetar." Lewis told *The Calgary Herald* in 1968 that she would also be playing "Lt. Ilia Romaline" in this episode, but in fact Jan Shacter got the job.

A February 1969 issue of *Photo Screen* magazine featured a photograph of Katherine Woodville dancing on the set with "York, Spock and McCoy" during a filming break for "For the World is Hollow and I Have Touched the Sky." An accompanying caption explains that Woodville was a "new" regular cast-member for *Star Trek*. This error had some truth behind it. In November 1968, *Star Trek*'s producers had apparently felt Woodville "was so good" in her role that she would definitely return as Dr. McCoy's love interest, Ilia, in a later episode. Again, this was a casualty of the show's early cancellation.

Some of the original storyline descriptions published by daily newspapers were curiously





## "NEW REGULAR!"

off-the-mark. "The Conscience of the King" was about Kodos the Executioner's flight from justice, but a 1966 *Seattle magazine* described the episode's story as follows: "A scientist claims he has created synthetic food that will end universal starvation." Yes, that was a tiny element of the episode—a one-line connection made up by Kirk's friend to expose Kodos—but nothing more.

A *TV Times* Preview in 1966 was amazed by Jeffrey Hunter's performance under heavy makeup as the crippled Captain Pike in "The Menagerie." They praised Hunter for doing "excellent work" as



## "SYNTHETIC!"

**"THE MODESTO BEE SAID MR. SPOCK WAS A MARTIAN, THE EVENING INDEPENDENT LABELED HIM 'A VENUSIAN,' AND A 1968 NEW YORK TIMES BLURB CALLED HIM 'A ROBOT.'"**

the red-tinted and wheelchair-bound Captain, not realizing that the actor in the chair was Sean Connery. While NBC was happy with Hunter as Captain Pike in "The Cage," the *Press-TV Radio* reported in 1967 that Hunter was let go from *Star Trek* because "he didn't cut the metric mustard as the Captain."

One of the most common mistakes by 1960s columnists was calling Mr. Spock "Dr. Spock." When Leonard Nimoy released his music album in 1967, many newspaper headlines it as "Dr. Spock's Music from Outer Space." A reader in New York hated this constant confusion between Mr. Spock and Dr. Benjamin Spock, the world-famous pediatrician. "Please," he begged *TV* columnist Steven Scherer, "let us not confuse our space officers with our baby doctor." Appearing on a 1967 *Night* Show episode, Nimoy said some of his fan-mail was from desperate housewives who asked him how to cure diaper rash.



## "SAME ACTOR!"

# "NOT THE END!"



**"IRONICALLY, IN JANUARY 1969, THE L.A. TIMES REPORTED THAT STAR TREK WOULD PROBABLY SEE A FOURTH SEASON, WHILE COLUMNIST JACK BRADFORD CONFIRMED IN MARCH THAT FILMING FOR STAR TREK'S FOURTH YEAR WOULD SOON BE UNDERWAY."**

Male chauvinism appeared to be alive and well in September 1968 when Lt. Col. John Proton predicted to the NRA labor union that women's roles in space travel would best be defined by "the Star Trek TV series, where men will face all of the physical and mental rigors and the women will be there to take care of the details!" It makes you wonder what astronaut Sally Ride and Shuttle Captain Ellison S. S. Collins would think of those comments today?

In 1968, NBC boomeranged NBC with angry mail to keep Star Trek on for another year, resulting in its third, 1968-69, season. But there are still some who believe that when Star Trek finally died in 1969, few people cared and supposedly the fan reaction was minimal. Nothing could be further from the truth. The official mail logs of NBC, published in TV Guide in a September 21, 1974 issue, reveals that while the famous 1966 letter campaign generated an incredible 118, 299 letters to NBC, those were 126,518 more letters received in 1968, protesting Star Trek's final demise. For the record,

the television show which still holds the record for receiving the most protest letters from viewers was the original big band series, *The Monkees*. Its 1966 cancellation elicited a whopping 153,479 pieces of mail.



# "PEDIATRICIAN!"

It's often reported that news of the first Star Trek revival happened in 1972. However, in early 1968, NBC executive Mort Weiser announced plans to TV Guide to produce a Star Trek TV movie for 1970. This was affirmed by *The Toledo Blade* in mid-1969, which said Star Trek's old sets remained intact on the Paramount lot. Ironically, in January 1969, *The L.A. Times* reported that Star Trek would probably see a fourth season, while columnist Jack Bradford confirmed in March that filming for Star Trek's fourth year would soon be underway. The show had actually shot its final scene on January 8.

Long after Star Trek went off the air, many more misprints abounded in the media. A 1975 article by Dick Kleiner reported that Robert Redford might play Kirk in a 1976 movie version. Kleiner went directly to Shatner to confirm this, and Shatner's reply holds up today as the final word. The unwitting Shatner replied firmly to Kleiner: "No, I am Captain Kirk" And so it would remain for the next 34 years...A



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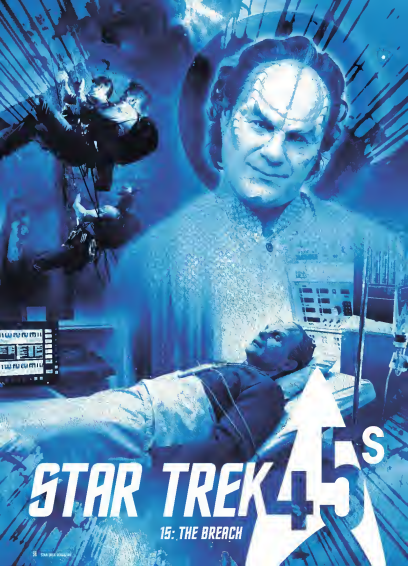
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# STAR TREK 4<sup>S</sup>

15: THE BREACH

Our penultimate 45 moves us forward to the second half of *Enterprise's* sophomore season, as the 875th broadcast episode of *Star Trek* sees the first chronological appearance of a fan-favorite and a tough decision for Dr. Phlox...



C

anning near the end of season two of *Enterprise*, "The Breach" is generally viewed as one of the lesser episodes of the year, notable mostly for its continuity-wrecking teaser sequence and the mixed opportunity it affords series regular John Billingsley, as Dr. Phlox, to show that his character is not a racist, that he has pretty blue alien eyes, and that he talks out of one side of his mouth a lot.

As the episode begins, Wash delivers an urgent message to Phlox from the Denobulan Science Academy, then regrets the error when she witnesses him feed a furry ball called a tribble to one of his laboratory's caged creatures. Can the first of Phlox's multiple dramatic blue-eyed stares as he reads the message...

Not surprisingly, the message isn't nearly as dramatic as the teaser would suggest. The planet Xantanos is newly under the control of militants, and they are forcing all off-worlders to leave their home. This is a problem for a trio of out-of-communication Denobulan geologists deep in a series of underground caverns, who must be evacuated in the next few days or risk arrest when they eventually surface. *Enterprise* is close, so they offer to help rescue the scientists, and Reed, Trip and Ilia (we'll see you again, Trip and Ilia) head out to go to the rescue.

It would normally be a good thing that Mayweather knows his way around caves, except that the accident-prone design

"THE BREACH"



## DATA FILE: "THE BREACH"

**Teleplay:** Chris Black  
**Story:** 6 John Shiban  
**Director:** Daniel McCarthy  
**Script:** Robert Duncan  
**Music:** McNeil  
**Broadcast number:** 875  
**Production code:** 047  
**Date:** 2153 A.D.  
**Novelization:** None  
**First broadcast:** April 23, 2003

British and Irish governments asked questions of the Irish Republican Army that would affect the reinstatement of the Northern Ireland Executive or cause a postponement of the Assembly elections; and five U.S. soldiers were put under investigation of allegedly pilfering money from caches in Iraq.

Winnie Mandela was found guilty of theft and fraud, and The Dixie Chicks posed nude on the cover of *Entertainment Weekly*, with strategically placed political slogans relating to their speaking out against President George W. Bush.

Music download program iTunes was created, while the SARS disease ravaged parts of the world, limiting travel to certain countries, including Canada and Hong Kong.





conflict is never made explicitly clear. Still, the fact that Philon talks about his son joining a xenophobic anti-Andorian movement (i.e. neo-Nazi group) — and the rift it caused in their relationship — does uphold the Andorians' assertions that the Denobulan ancestors were probably the villains of the conflict.

Unfortunately, the allegory is glossed over with far-too-rapid ease; the time that could have offered a deeper exploration of the concept is instead given over to the far-less interesting B-story of the geologists. Even though John Billingsley gets to emot more than normal beneath his prosthetics, defying Archer's order and nearly crying in front of Trip, he's still hampered by a script that doesn't allow him to stray far enough into emotional territory.

Billingsley himself had mixed feelings about the story, as he noted in an interview with the *Trek Today* website in 2006. "I think coming up with an episode where Denobulans were once war criminals, there was still this credible anger that had not been resolved, it seemed to me at least — and maybe some of the fans too — a little too jarring, a little too difficult to live with what we know about Philon... there were aspects of that script that didn't quite work for me. Having said that, [director] Robble Duncan McKieff did a terrific job in that episode keeping all of us from getting overly maudlin."

Indeed, Billingsley does emot as strongly as he can under layers of prosthetics — mostly using the aforementioned pretty blue alien eyes — as does guest-star Henry Stram as the similarly be-labeled Andorian. Stram has





appeared infrequently, as a film and on television shows, but is mostly a theatre actor with credits ranging from inheriting *The Wind and The Crucible* to *Titanic: The Musical* and *Spring Awakening*. The show was McKell's sixth outing as a Trek director, having previously helmed *Four Star Trek: Voyager* and one first-season *Enterprise*.

As for the B-story, the episode's spelunking accident for Hogueweather gave fans a sense of déjà vu, given that he had previously hurt himself rock-climbing in the season one episode "Five Days and Two Nights." The scene also had an unintentional counterpart in real life, though the two incidents have likely never been linked until now. Two days after the episode aired, in a remote Utah canyon, climber Aron Ralston would be trapped by a falling boulder, five days later, he saved his own arm off with a pocket knife to escape. He later wrote his story as a book, which was made into the movie *127 Hours* in 2010.

"The Breach" is a mixed bag in other arenas as well. Fans derided the tribble joke of the trailer as it invalidated the fact that tribbles were basically unknown by the time of Kirk's *Enterprise*. The few stray lines that seemed to address the concept of "death with dignity" were so weightless as to be almost non-existent. And a pair of jokes about waste disposal units (i.e. poop bags) existed only to service lowbrow humor, since in Trek reality,



**"John Billingsley gets to emote more than normal beneath his prosthetics, but he's still hampered by a script that doesn't allow him to stray far enough into emotional territory."**

the crewmembers could easily have phoned any waste they expelled.

The B-story did contain a multitude of the episode's effects shots, as practical cave sets were mixed with digital backgrounds to create an almost too-invisible underground milieu for the *Enterprise* crew to traverse. Otherwise, the show is practically a "bottle episode," with almost every scene either in sickbay, the bridge, or another stock set. Even the few space scenes could have been stock and probably no one would have noticed.

"The Breach" didn't offer much new, and

has never been a fan favorite. Xenophobia was conquered again by a little preaching and moralizing – ironically given an impetus by actions from human characters before the aliens got their act together – but very little seemed at stake, and only minor character growth was offered. Although it shared a few moments of personality and emotion for Phlox, "The Breach" could have as easily been titled "The Filler."

**Andy Mangels**

The series concludes with "Divergence" on page 68.



The background is a dark space filled with white stars. A large, faint Star Trek logo is centered behind the text. To the left, there is a circular graphic with concentric arcs and radial lines, resembling a stylized compass or a celestial map. The text "STARTREK.com" is written in a bold, white, sans-serif font.

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**The Final Frontier  
Online**



A new year, a new *Star Trek* movie is in the works, finally – and yet some things never change: Namely, our need to ask questions, dig out answers, and maybe do a fast dance when even legendary *Star Trek* canon doesn't fully jibe or come easy! Our resident *Star Trek* historian Larry Nemecek does his best to solve the riddles...



From his first appearance to his part as the sole survivor of the former timeline in the new movie, just how old is Spock? Is human years (and Vulcan years if you know that too)? Is this average for Vulcan lifespan or was it extended due to his rebirth on Genesis?

Jim Salter

By email

Good questions, Jim, and you may be surprised that, for as much controversy about canon choices the "alternate universe" of the recent *Star Trek* created in some quarters, writers Bob Oer and Alex Kurtzman took pains to date the timeline very specifically. This especially applies to Spock's age, since he is the focal plot point that ties the eras and dimensions together.

Spock's birth in 2230, although never tied down as to gear in "on-screen time" canon, was part of a deleted scene statement in the film, which was in turn based on the *Original* timeline from the *Star Trek Chronology* and *Star Trek Encyclopedia*. Their choice of date was based on writer Dorning Fontana's aim during "Journey to Babel" in 1967 to align actor Nimoy's true age with that of his







character. Being older than Kirk, Spock's birth was not affected by the Nero incursion and the loss of the *Korin* at all. At the same time, the script specifically has Prime Spock mention in 2258, the year Kirk is age 25, graduating the Academy, that he is 139 years older than the Spock this Kirk knows, or from 2388. In effect, that caps Prime Spock's chronological life at age 157, until he begins "aging" again after emerging from the time-delving stasis of the black hole he himself created.

And as to how that stacks up against a typical Vulcan lifespan, I ask no further than "Unification I," where Sarek is said to be 294 years at his death. And yes, we're talking in Roman years.



According to *Star Trek: Generations*, you cannot really leave the Nexus unless you're in time/phase, like Gaius was, and then get transported out of the phenomena. So, really, Picard never left; he only "thought" he did. If that is the case, then isn't everything that has happened in the later movies simply a mental fabrication of Picard's while still in the Nexus, and everyone on the *Enterprise-D* actually did die when the Veridian star imploded?

**Sam Sloan**  
By email

Sam, it's true that the Nexus anomaly/realism from *Generations* was one of the most troublesome logic problems to crop up in a *Star Trek* story, as writers Ron D. Moore and Bennoke Binga later acknowledged. But Ron has talked about some logic to a couple of the more conflicted issues, which underlie a couple of your assumptions, and which make this a little easier to sort out.

For one thing, the Nexus doesn't normally retake a duplicate of a visitor, or

even keep the "main" copy, as in your point about Picard only "imagining" all future events while still located within the anomaly. In a reply amid his old Q&A column on AOL in 1997, Ron wrote that the only reason Gaius, for one, has her extra self and "sixth sense" is because the transporter was in use during her original rescue off the doomed SS *Lakut*. The ship imploded mid-beam-out.

"When Kirk is pulled into the Nexus, there's no transporter beam to yank him away, and hence, he's completely left inside," Ron added. "When Picard and Soren enter the Nexus years later, they too are pulled in completely, and the idea of an 'echo' should not apply since it was the direct result of a transporter flake in a very specific instance" — with only Gaius, Soren and the surviving El-Arians aboard as the ones affected.

So, have no fear: Picard and his crew as display over the next three movies truly are the "real deal" — at least, in the Prime Universe!







**STAR TREK**

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# STAR TREK

16: DIVERGENCE



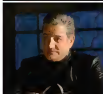
Our final 45 comes a mere six episodes from the end of *Star Trek: Enterprise*, demonstrating a very different show from the series seen in either "Fight or Flight" or "The Breach." With new showrunners, a reinforced remit to use the show as a prequel to the original series, it gave an answer to the question that *Worf* had gruffly tried to deflect: Why did the Klingons change their appearance?



The gap between "The Breach" and our final 45, "Divergence," means we've skipped the whole of the third season of *Star Trek: Enterprise*. The show has a new title, having added the *Star Trek* prefix at the start of its third year. Now is the program's final, fourth year there's a different creative team behind the cameras and much more vibrant material. "Divergence" is the fourth episode written by Judith and Garfield Reeves-Stevens, who had penned several best-selling *Star Trek* novels before joining the show as co-producers. Along with executive

producer Manny Coto, they made *Enterprise* something it had rarely been in earlier years: a prequel to the original *Star Trek* series and an integral part of the five-series mythos.

"Divergence" is the second part of a two-episode mini-arc, another hallmark of the fourth season. This arc had begun the previous week with "Affliction." In that episode, Trip Tucker moved to *Enterprise*'s under-ship *Columbia*, the Klingons were faced with a virus that threatened their entire species, and we learned that Malcolm had once done work for a shadowy section of Starfleet Intelligence.



## DATA FILE: "DIVERGENCE"

**Writers:** Judith and Garfield Reeves-Stevens  
**Director:** David Barnett  
**Broadcast number:** 720  
**Production code:** 092  
**Date:** 2/15/04  
**Novelization:** None, although elements from this episode inform the post-finale books, starting with *Kobayashi Maru*.  
**First broadcast:** February 25, 2005

Nine days earlier, the Kyoto Protocol came into effect, without US support. On the day of broadcast, serial killer Dennis Rader was finally captured. Five days earlier, *Robot Chicken* started on Adult Swim, while a day after that, *Avatar: The Last Airbender* began its run on Nickelodeon. *Star Trek: Enterprise* itself would end on May 13.





INTERVIEWER: "DIVERGENCE" = 3/15/05 ACT FOUR 10

10A CONTINUOUS

3rd PHL  
 OOO Bred!  
 You may want to switch all  
 available power to our dorsal  
 plating

2000  
 (overlaid) This is gonna be  
 tough

Age, age

10B THE TARDIS LABORATORY OFFICE

(overlaid) Bred! Archer is now unconscious in the  
 medbay, reason with you, neutralize your... (overlaid)  
 (overlaid) over his time as something really hard to  
 happen. The Doctor's critical, almost in a state  
 of... (overlaid) appear. (overlaid) (overlaid) (overlaid)

PHIL  
 (off screen, overheard)  
 It's working !!

10C EXT SPACE - ENTERPRISE OFFICIAL

new directly beneath the Klingon battlecruiser, which is  
 TARDIS (overlaid) at our ship! As per our plan, but it  
 has little effect

10D INTERVIEWER - BRUCE

HARKING and STARKING and PULLING

MULTIMETER  
 They're shifting their orbit!

3rd PHL  
 They wish them!

2000  
 Tardis's down to forty percent!

3rd PHL  
 Keep fighting!  
 (off screen) (off screen) (off screen)  
 Captain (overlaid) - please alert  
 your weapons in the multimaterial

10E OFFICE



will not treat the patient against his will, even when Archer orders him to, but he changes his mind and cures his patient to prove to their respective children the pointlessness of grudges and prejudice. The conflict is sincere, but not exciting. Does anyone really think Philox is just going to let his patient die?

The opening minutes of "Divergence" contain one of the most visually exciting moments in all of the various series' incarnations. With *Enterprise's* systems compromised by a Klingon computer virus, Archer needs Trip, currently aboard *Columbia*, to restore them. Twenty-second Century starships lack transporter technology, and *Enterprise* is constrained from slowing to below warp five. Malcolm suggests a desperate move: the two ships will share one warp field and Trip will climb from one ship to the other along a tether. The image of the ships, belly to belly with Trip suspended on a cable between them during a warp-speed flyby, is a far cry from the action high-point of "The Breach": Travis, Trip and Malcolm sliding down a cavern floor.

**"The opening minutes of 'Divergence' contain one of the most visually exciting moments in all of the various series' incarnations."**

By coincidence, both "Divergence" and "The Breach" feature ethical dilemmas for Dr. Philox. The contrast in their nature and how they are presented shows how far *Enterprise* has matured as a series. In "The Breach," a critically-wounded patient refuses to allow Philox to treat him due to long-standing hatred and distrust between his species and the *Orionians*. Philox originally

In "Divergence" Philox has been captured and taken to a Klingon research facility. The Klingons had stolen a genetic sample from one of Dr. Saang's experiments and were trying to augment their warriors, but they created a deadly virus that is spreading from Klingon to Klingon, and planet to planet. Philox has found a way to stop the disease at an early stage,





**"The whole of the third season was a post-9/11 metaphor, and those concerns and themes continued into the fourth year."**

preventing the victims' deaths, but leaving them without their cranial ridges. He has four possible strains of the medicine, but only one will be effective. The other three will kill. The only way to test them is to give them to four healing Klingons and see which one survives. Phlox initially refuses, but relents when the Klingons volunteer and convince him of the greater good: "Three lives to save millions."

In this episode, as in the entire fourth season, the stakes are greater and the feeling more epic. Phlox is responsible for saving not one life, but the whole of the Klingon species. His conflict isn't just with a patient's xenophobia, but with the prospect of intentionally killing the people he's trying to save. We learn that Klingons with cranial ridges ("bumpy-fantheads") are the norm, and those seen in the original series were a subset. Likewise, at the end of "Divergence" Malcolm's opponent tells him to look to "Section 31" of the Federation charter, connecting the series with *Star Trek: Deep Space Nine*.





**“Unfortunately, new writers, producers, and creative directions (including a two-part Mirror Universe story) were not enough to save the show from poor ratings.”**

The whole of the third season was a post-9/11 metaphor, and those concerns and themes continued into the fourth year. Much as western governments changed some of their practices in reaction to concerns about terrorism, the *Philos* of “Divergence,” while still a man of ethics, is more realistic than in “The Breach.” He even intentionally infects the crew of a Klingon ship in order to stop them from destroying the colony he’s trying to care- (Of course, he has the antidote.) In its pragmatism, *Enterprise* is in step with programs like 24, which took a similar approach to political concerns. Malcolm works for Section 31, and against his own captain, because “Starfleet needs a stable Klingon empire.” Yet the episode stays true to its humanistic roots as Malcolm muses, “What if your superiors are wrong?”

“Divergence” is a classic example of a fourth-season episode: This exploration of the whole of the *Star Trek* universe, tying the various series together, was the sort of massive undertaking that the Reeves-Stevenises had done with their novels. The story even manages to answer the most burning question in fandom: why the original series’ Klingons looked different from all the others. Unfortunately, new writers, producers and creative directions (including a two-part Mirror Universe story) were not enough to

save the show from poor ratings. With the broadcast of the last episode in May 2005, 16 years of the franchise, from *Star Trek: The Motion Picture* to *DS9* to *Star Trek: Voyager* to *Enterprise*, ended. But if *Star Trek* has proven to be anything, it’s resilient. The success of the 2009 film directed by J.J.

Abrams was enough to guarantee two more sequels. There’s no reason to suspect that *Star Trek* won’t continue in one incarnation or other for 45 more years—or beyond. After all, it was originally only supposed to be a “five-year mission.”

**Kevin Luderdales**





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# SWEET

## THE *STAR TREK*





# SORROW

## FINALES

As a coda to our journey through the *Star Trek* story in *The 45s* over the past year, we examine the final tales of each generation - were they a fitting summary of all that had come before?





## STAR TREK: "TURNABOUT INTRUDER"

BROADCAST: JUNE 3, 1969

Like its later, live-action successors, the original *Star Trek* never benefited from having a "series finale" to close out its broadcast run. Relegated to an unglamorous time slot on NBC's broadcast schedule and plagued by falling ratings, *Star Trek* completed filming on "Turnabout Intruder," the final episode of its third season, in early January 1969. Though cancellation rumors abounded during this period, official word on the show's fate wouldn't come for another month after production had concluded, with sets dismantled and cast and crew looking for new jobs.

And as Gilligan remained on his island and the *Jupiter 2* stayed lost in Space, so too would the *USS Enterprise* sail off to its next, unknown assignment, lacking anything which might be definitively viewed as "*Star Trek*'s last episode."

Today, it's common for popular or well-regarded television series to receive a "proper" or even extended conclusion. Through no real fault of

luck and the *Enterprise* crew, it's not even a particularly interesting tale, as the captain is confronted by an old flame who employs alien technology to swap bodies with him. She vows revenge for Kirk having placed his career before their prior relationship. Fifty or so minutes later, everything returns to normal, and everybody gets back to work.

**"THROUGH NO REAL FAULT OF ITS OWN, 'TURNABOUT INTRUDER' FALLS WELL SHORT OF BEING A SUITABLE FINALE."**

its own, "Turnabout Intruder" falls well short of being a suitable finale. That said, it doesn't even really serve as an adequate representative for the series. Hardwired new worlds are explored; no new life or new civilizations are sought. The episode presents no epic story bringing full circle a plot element driving the show from the beginning. There's no harking back to some kink trait which defined the series and characters. Instead, "Turnabout Intruder" is just another mission for

As with many television programs of its era, *Star Trek* had no long-running story or character arcs which were left unresolved in the wake of the show's cancellation. Still, one cannot help but feel as though the series was cheated by having "Turnabout Intruder" end up as the original series' swan song.

Thankfully, it turned out that the swan started singing a tad too early.

[Click here to watch it.](#)



## STAR TREK MOVIES: STAR TREK VI: THE UNDISCOVERED COUNTRY

RELEASED: DECEMBER 6, 1991

Released in 1991, the franchise's 25th anniversary, *Star Trek VI: The Undiscovered Country* was marketed as the final voyage of the *Enterprise* 1701-A. An early teaser for the film showcased clips from the original series and the previous movies with amazing tribute in voiceover

by Christopher Plummer: "Their ship... has become legend, her crew the finest ever assembled... they have been our guides, our protectors, and our friends."

That sense of closure for the original crew was sadly underscored by the death of *Star Trek*'s

creator Gene Roddenberry, just three days after he attended a pre-release studio screening of the movie. The dedication to Roddenberry at the beginning of the completed film sets a melancholy tone, and the story itself has many somber elements: disasters and betrayals, endings and



## THE ANIMATED SERIES: "THE COUNTER-CLOCK INCIDENT"

BROADCAST: OCTOBER 12, 1974

When *Star Trek* ended production for the second time in its history, no double-length episode was produced, no tribute magazine published, no organized response from fans. Actually, the show's producers were hoping that the show's intended audience might not notice at all.

When NBC-TV affiliates aired "The Counter-Clock Incident," it brought to a close the six-episode second season that concluded the run of the animated version of *Star Trek: Enterprise*, the animation house responsible for producing the series, did nothing to differentiate this final episode from any of the previous 21 — and with good reason. Network programmers hoped that the show might continue to air indefinitely as the inertia of episodes remain in front of young viewers, who did not mind watching the same adventures of Captain James T. Kirk and the crew of the *U.S.S. Enterprise* repeatedly. And run it did throughout the following year.

While "The Counter-Clock Incident" did nothing to summarize the animated *Star Trek*

series nor celebrate its achievements, the episode in its own way underscored a few reasons why *Star Trek* merited a continued life on television as well as the big screen.

**"NETWORK PROGRAMMERS HOPED THAT THE SHOW MIGHT CONTINUE TO AIR INDEFINITELY"**



The *Star Trek* universe had a rich history worth exploring. Appearances by Commodore Robert April, the first captain of the *Enterprise*, as well as his wife, Sarah, hinted at the promise of unwounded adventures predating not only Kirk but his immediate predecessor, Christopher Pike.

Budgets might not limit creativity so severely. The animated episode's plot device of a negative universe in which time ran backward and reduced the starship's crew to children would have been much too expensive to depict in live action. But advancing special effects and make-up techniques could make alien-looking sets and actors more affordable and affordable as time passed.

*Star Trek* continued to appeal to children, audiences and critics. Not only did the animated series attract performers and writers from the original series, but audiences, too, and of all ages. And in 1975, the animated series did something that no *Star Trek* series had done before or has since: won a best-series Emmy award.

**Kevin Blythe**

assassinations. The characters speak of retirement and final voyages. Spock asks Kirk if they have grown so old and inflexible that they have outlived their usefulness.

**"AN EMOTIONALLY SATISFYING FAREWELL TO THE ORIGINAL CREW AND A TRANSITION TO WHAT COMES NEXT"**

SNA. It is not a sad film, but a hopeful one. Far from being bogged down by usefulness, the crew saves the universe once again, and the torch is

passed on a number of levels. Sato is the captain of his own ship. The treaty with the Klingons leads to a future when a Klingon named Worf, played by Michael Dorn, will serve on the bridge of a new *Enterprise*, emphasized by a cameo from Dorn, apparently playing Worf's grandfather. Kirk even changes his classic "where no man has gone before" to the "no one" of *Star Trek: The Next Generation*, already at the peak of its run on television.

Ordered to Space Dock for decommissioning, Kirk instead gives a heading of "Second star to the right, and straight on 'til morning," and the *Enterprise* rides off into the sunset. It's an exciting adventure on its own, as well as an



emotionally satisfying farewell to the original crew and a transition to what comes next. It's as if the film itself is telling the audience, "Don't worry, *Star Trek* is still here. The Kling is dead. Long live the Kling."

**Scott Pearson**



## THE NEXT GENERATION: "ALL GOOD THINGS..."

BROADCAST: MAY 23, 1994

**A** t was deeply reflective and forward-looking, "All Good Things..."—one of only two TNG episodes to win the prestigious Hugo Award recognizing excellence in science fiction—is a joyous celebration of *Star Trek: The Next Generation*, bringing the voyages of the *Enterprise-D* not merely full circle, but also propelling the ship and its crew optimistically into the future.

The episode aims high with an interstellar enigma of apocalyptic proportions that defies the crew's understanding: a time-disturbing anomaly that extends from the future into the

## "THE EPISODE AIMS HIGH WITH AN INTERSTELLAR MYSTERY OF APOCALYPTIC PROPORTIONS"

past in retroactively destroy life on Earth. To resolve the crisis, Captain Jean-Luc Picard must confront it at three different periods in his life, his earliest days aboard the *Enterprise*, his present reality, seven years later, and a possible future long after the crew have gone their separate ways. Binding these time periods together toward their climactic convergence is Q, the representative of a Continuum whose persistent testing of humanity has challenged Picard since he first took command of the *Enterprise*.

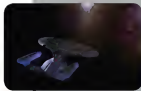


It's Q who reveals near the episode's end that Picard's acceptance of the paradox he faced is what enabled him to successfully resolve the crisis—that his willingness to open his mind to possibilities outside his narrow experience won the day for his ship, his crew, and all life in his region of the galaxy.

But as uplifting and intellectually appealing as this message is, we must acknowledge that TNG's success with its fans came from the way its stories balanced head with heart. It's therefore no accident that in "All Good Things..." the application of Picard's breakthrough moment is made possible only through his bond with his crew—the potential he recognizes when he first becomes their captain, the tight-knit family they become after seven years together, and their shared willingness to set aside any bitterness and tragedy of later years, and sacrifice everything they have left out of love and loyalty for the man who once led them across the stars.

Nowhere is that core message more effectively drawn home than in the episode's final scene, when Picard joins his former staff's regular poker game for the first time, acknowledging the deep connections he has made with this group, and embracing the possibilities of shared adventures yet to come: "Five card stud, nothing wild... and the sky's the limit."

**William Shatner**



## STAR TREK NEMESIS RELEASED: DECEMBER 13, 2002

**W** hatever the flaws of *Star Trek: Nemesis* as a film, it did serve as a fine coda to *Star Trek: The Next Generation*, in part because it was deliberately written as such.

*Nemesis* sets about sending the crew off in various directions. Riker and Tril get married, a move many in the fan base considered long overdue, and one that was set up in the previous film. Riker finally accepts his own command, heading over to the *Titan*, with Tril accompanying him. The script had called for Beverly Crusher to leave the *Enterprise* to head up Starfleet Medical once more (a post she held during the second season of the TV show), though this was cut from the final film, and there are welcome cameos by

# STAR TREK: DEEP SPACE NINE: "WHAT YOU LEAVE BEHIND"

BROADCAST: JUNE 2, 1999



Many qualities set *Deep Space Nine* apart from the other incarnations of *Star Trek*, but one of the most important aspects of this groundbreaking series was its producers' willingness to upset their show's status quo. Whether it was revealing Odo was a member of the race that controlled the Dominion, exposing Biker as a genetically enhanced human "poison" for normal, transforming Nog from a juvenile petty criminal into a Starfleet officer, or plunging the Federation into a years-long war, *DS9*'s writers never feared to "kick over the table" in order to tell compelling stories.

The series' finale is no exception. In its 90 minutes of screen time, Eriq La Salle and Julian Bicker inaugurated a new romantic relationship, the Cardassians rebel against the Dominion and see their homeworld laid waste as a consequence, the Federation and its allies win the war against the Dominion, War! becomes the Federation's ambassador to Q'n'neq, O'Brien takes his family

home to Earth and becomes a professor of engineering at Starfleet Academy; Sisko "fulfills his purpose" as the emissary by defeating Gul Dukat and the Pah-wraiths, only to be taken from his son and pregnant wife to go live with the Prophets for an indefinite period of time; and Odo leaves Kira, the woman he loves, so that he can return to the Great Link, heal his people, and lay the groundwork for peace between the Founders and the "solids."



**"VIVIDLY ON DISPLAY IN THIS EPISODE IS THE MORALLY AMBIGUOUS WORLDVIEW THAT WAS A HALLMARK OF *DS9*"**

Also vividly on display in this episode is the morally ambiguous worldview that was a hallmark of *DS9*. After Cardassia is razed and nearly a billion of its people its slaves, Chancellor Mawek of the

Khayan Empire remarks to the brooding Sisko and Admiral Ross that the Bajorans would call the Cardassians' former face "poetic justice."

I make no secret of the fact that I think *DS9* is the best *Star Trek* series to date. Because its finale perfectly epitomizes everything the series stood for, I'll double down: I think it's far and away the best *Star Trek* finale of them all.

**Kevin Kline**



her son Wesley and the *Enterprise*'s former backup, Gulian.

The movie celebrates the past giving way to the future. The very first scene sees the Romanan

**"THE MOVIE CELEBRATES THE PAST GIVING WAY TO THE FUTURE"**

Senate wiped out, signaling a major change in one of *Star Trek*'s oldest empires. B-4 was a prototype that led to Bala, and Picard was, in many ways, the prototype for Shinnon. Shinnon is trying to move his adopted people forward

from their time as slaves, just as Biker and Tral are moving their own lives forward. Plus one of the main characters moves on to the "undiscovered country" as Dora makes the ultimate sacrifice.

The film also makes an effort to touch on all five iterations of *Star Trek*—fittingly as it's the last time this timeline will be seen on the big screen for the foreseeable future. Biker calls for an exosive maneuver named after James T. Kirk, the hinting on the Romans includes a mention of their role in the Dominion War, one of the *Starfleet* vessels on route to aid the Intergalactic is the U.S.S. Archer, and there's an appearance by now-Admiral Kathryn Janeway.



Best of all, though, is the movie's ending, with the *Enterprise* about to head off into space once again. Just because the story ended doesn't mean the journey's over.

**Keith R.A. DeCandido**



## VOYAGER: "ENDGAME"

BROADCAST: MAY 23, 2001

"Endgame" gives us everything that was best and worst about *Voyager*. In the "best" category, we have the glimpses of our crew many years later, stunning and brilliant effect sequences (see: extremely cool ablative armor), the return of Alice King as the Borg Queen, and some truly stunning character work by the entire cast, but most notably Melrose portraying both the captain we all know and the 27-year-old Admiral Janeway who is, in some ways, unrecognizable.

As for the "bad," the absolute out-of-the-blue romance between Neelix and Chakotay is near impossible to swallow. Much worse is the women that we watched these people struggle to get home for seven years while maintaining their Starfleet principles, only to have them tossed out the window when this particular chance to get home came up. Admiral Janeway's case is that the losses she and others suffered



the next 10 years figuring out how to do it better. The episode attempts to justify it, particularly in the heartbreaking case of T'Pol, but even that doesn't mitigate the extremes to which Admiral Janeway went here, or the lives she finally crossed.

But perhaps the worst of the bad here is that, once again, we beat the Borg. By now, this had become so commonplace that it's amazing that the Queen didn't just destroy *Voyager* the minute they entered that nebula where she had the chance. It's hard to take a villain seriously who didn't know better by then.

In the end, we got the moment we had been wanting for seven years and on a purely emotional level, it delivered. But in the final analysis, "Endgame" didn't really earn that moment. It's almost worth it for that final shot of *Voyager* approaching Earth. Almost.

*Kristen Barger*



### "SOME TRULY STUNNING CHARACTER WORK BY THE ENTIRE CAST"

during the original 23-year mission were too great to accept, so she dedicated herself to getting her ship home earlier to avoid them. It's too sad to think of Kathryn Janeway as a leader who not only dedicated herself to getting her people home, but once she had done it, spent

# THE HUMAN ADVENTURE





# ENTERPRISE: "THESE ARE THE VOYAGES..."

BROADCAST: MAY 13, 2005



It's fair to say that *Star Trek: Enterprise's* final episode, "These Are The Voyages..." met with a mixed reception from fans and cast members alike, intending to connect *Enterprise* with the wider *Star Trek* universe and treat fans to a cross-series event, producers Rick Berman and Brannon Braga constructed the final episode as a holodeck

scene, the limelight in what should have been *Enterprise's* grand finale.

Other decisions in the scripting of "These Are The Voyages..." also met with less than enthusiastic reactions. The death of Commander Charles 'Trip' Tucker was felt by many to be an unnecessary ploy to bring emotional depth to an episode that very

at how these could have been any record of such private exchanges. By rendering all the characters as nothing more than historic records of themselves Berman and Braga robbed them, and the audience, of the chance for real closure.

However, "These Are The Voyages..." did neatly tie the show back to its roots and underlining theme – to chronicle the beginnings of Starfleet and the United Federation of Planets. By ending the series with the signing of the coalition treaty and the conclusion of the *Enterprise NX-01's* time as an active ship of the line, the episode brought to a close the journey the characters had started in the pilot, "Broken Bow."

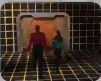
Any television show that is canceled suddenly and prematurely as *Enterprise* was is going to struggle to find a satisfying conclusion. This is particularly true of *Enterprise* because it was in its final season that the show really began to find its feet and thus its cancellation was particularly disappointing. Unfortunately, despite the best of intentions, "These Are The Voyages..." didn't give *Enterprise* the send-off it deserved.

**Brian Koppelman**

## "BERMAN AND BRAGA ROBBED THE CHARACTERS, AND THE AUDIENCE, OF THE CHANCE FOR REAL CLOSURE"

re-creation being watched by Commanders Riker and T'Pol on the *Enterprise-D*. Unfortunately, far from pleasing fans of the show, many viewers felt that the inclusion of a *Star Trek: The Next Generation* storyline

intentionally reduced the characters to holographic simulacrum. Many of the conversations that Riker had with the *Enterprise* crew in his role as Chief lacked conviction because they begged the question



# RE IS JUST BEGINNING





FICTION  
EXTRACT

# STAR TREK

## THE RINGS OF TIME

### INTRODUCTION

BY GREG COX

Stardate 7103.4. Nearly the end of their original five-year mission, Captain Kirk and the crew of the *U.S.S. Enterprise* answer a distress call from a mining colony on Skagway, a remote moon in orbit around Klondike VI, a ringed gas giant not unlike Saturn. The planet's

rings are destabilizing, threatening the colony, and a mysterious alien probe may have something to do with the crisis. Kirk has the probe beamed aboard the *Enterprise*, but when he touches the ancient alien artifact, he suddenly finds himself somewhere else...



## 2020

One minute, James Kirk was standing in the transporter room aboard the *Enterprise*. The next, he found himself floating in space. An environmental suit, bulkier and more cumbersome than the Starfleet-issue suits he was accustomed to, protected him from the vacuum. Kirk blinked in surprise. His eyes watered from the brilliant white flash that had transported him here and, without thinking, he reached to wipe them. A gloved hand bumped into the gold-tinted visor of a spacesuit helmet. His own breathing echoed in his ears.

What the devil?

He glanced around, trying to orient himself. The north pole of Klingon-6 appeared to be thousands of kilometers below him, if below meant anything in zero-grav. Or was it Klingon-6? The color wasn't right, more mustard yellow than violet as before. And the furious hexagonal vortex at the pole looked much like it once had, not shrunken and pallid as in the most recent recordings. If Kirk didn't know better, he'd swear he was drifting above Saturn instead. But that was impossible, wasn't it? Saturn was over a dozen light-years away, in a completely different sector.

The only familiar object in view was the probe, but even that seemed to have changed in an instant. The battered relic now looked much newer and less weathered than it had only seconds ago. He could see the alien hieroglyphics more clearly now; the gleaming bronze casing was no longer chipped and pitted. The turquoise ring glowed more brightly than before. Additional lights flickered across its casing.

Kirk's fingers tingled beneath his gloves. He recalled touching the

probe right before he found himself here, along with the mysterious relic which was also not in the transporter pad where it belonged. Had the probe transported them both outside the *Enterprise* somehow? It seemed as much, but Kirk was still confused. Why had the probe reacted this way? And where had this chaotic spaceport come from?

He was anxious to get back to his ship and get some answers. Come on, Scotty, be thoughtful! Don't be so dumb.

But as long moments passed and he remained adrift in the void, Kirk began to fear that something was amiss upon his ship. Had the transporters been damaged by the alien energies unleashed by the probe? And what about the rest of the ship? And his crew?

About it, he thought. Someday soon I'll remember and talk to me!

He glared at the probe, knowing it was somehow responsible for his predicament. He kept his distance, reluctant to touch it again. The glowing propulsion ring flared up brighter and started spinning faster than ever. Kirk could tell that something was happening.

The probe rotated in space, tanning its disk away from the planet. Kirk felt a surge of energy all the way through his spacesuit. All at once, the probe accelerated away from him at incredible speed. He watched in amazement as it left orbit and disappeared into space in a heartbeat. At the rate it was going, Kirk estimated that it would be out of the solar system in a matter of hours, if not minutes.

Heading home?

Kirk didn't know whether to be relieved or dismayed by the probe's abrupt departure. Even though the probe had brought nothing but trouble so far, he hoped it hadn't taken Spock's last chance with it. They had never found out what it was doing here—besides transporting him into space.

"Shaw!" A frantic voice addressed him via the headphones inside his helmet. "Oh my God, Shaw! Are you okay?"

Kirk didn't recognize the woman's voice. It didn't sound at all like



Shran, or Qat Taldana for that matter. And why was she calling him "Shran" anyway? Had she gotten the wrong frequency?

"Kirk here," he answered. "Who is this?"

"What's that?" the voice responded. Static garbled the transmission. "I'm not reading you."

Where was the transmission coming from? The Enterprise? Skagway? A rescue shuttle? Kirk hoped for the latter.

"Who is this?" he repeated. "Identify yourself!"

"Shran! Can you hear me?"

Kirk tried to look for the Enterprise, only to discover that his helmet

the direct sunlight while the ship was in orbit. Kirk immediately recognized the anachronistic vessel as an old, pre-warship ship of the sort used by human astronauts to explore Earth's own solar system back in the twenty-first century. A spaceships, not a starship.

He didn't understand. Ships like this were moth-balled centuries ago, at least on Earth. They were the stuff of history tapes and museum exhibits. But this ship looked brand new and operational. What was it doing out here in the Kaland's system?

All at once, he thought of the *Aras IV*. That ship, one of the early Mars expeditions, had been lost in space over two hundred years ago where it

## THE ENTERPRISE WAS NOWHERE TO BE SEEN. IN ITS PLACE WAS AN ANTIQUE SPACECRAFT ONLY A FRACTION OF ITS SIZE, CRUISING IN ORBIT SEVERAL HUNDRED METERS AWAY.

severely restricted his field of vision. Maneuvering in a vacuum, without anything solid to hold onto, made turning around problematic, but he bent backwards at the knees until it looked like he was competing in some kind of zero-gravity limbo competition and was able to gaze up and behind him. His jaw dropped.

The Enterprise was nowhere to be seen. In its place was an antique spacecraft only a fraction of its size, cruising in orbit several hundred meters away. The relic was composed of four large steel modules linked together in a chain. A pair of rectangular wings, extending from the rear propulsion unit, supported a series of solar panels designed to capture

had been swallowed up by an unexplained subspace anomaly. Was it possible that the ship had somehow ended up here, practically on the other side of the quadrant?

Maybe, he thought. Certainly, Shran's ship, the *Dorothy Bay*, had ended up far from home and that had been an even earlier model of spacecraft, equipped with only crude, atomic-powered engines. The *Aras IV*, or some other twenty-first century spacecraft, could have conceivably traveled just as far.

But that didn't explain what had happened to the Enterprise.

His own ship had vanished just as inexplicably as his spacecraft had



appeared. A thought occurred to him and he tilted his head forward to look down (up?) at himself. Upon closer inspection, his spacesuit was revealed to be as much a museum relic as the ship orbiting nearby. A hard white canopy protected his upper body. Cooling water seemed to course through tubes close to his skin. An old-fashioned microphone was mounted inside his helmet in front of his mouth. Fans and pumps chanted within the breathing apparatus. The entire outfit was astonishingly still and bulky compared to a modern EVA suit. He would have been only slightly more surprised to find himself wearing a suit of chainmail.

Unwelcome questions pushed themselves into his brain.

Where am I? When am I?

"Shawn!" the voice shouted over the static. "You're drifting away! Use your grip!"

Job? Kirk couldn't feel the weight of a thruster pack upon his back, but assumed it was there. He glanced down and spotted a pair of hand-operated controls jutting out on either side of his waist. Fortunately, the controls didn't appear all that different from those in the more advanced thruster suits he was used to. He guessed he could figure out them out. There were only really three basic movements to master: grip, pitch, and roll. He just needed to learn which toggle did which.

Maybe the one on the right was for basic propulsion?

"Message received!" He hoped the woman could hear him. "Activating thrusters now!"

He pressed the toggle forward slightly.

Nothing happened.

Kirk scowled inside the helmet and tried operating the other controls as well, but with equally futile results. The thrusters refused to fire. Leaning back, he

which time ships like this one were already obsolete. Chances were, it probably didn't have any shuttles either. Where would they put them?

"Hang on, Shawn!" the woman announced. "We're coming for you!"

Why did she keep calling him "Shawn" when that was? Had she mistaken him for someone else? He looked around as much as he was able, but did not spot any other astronauts drifting in the void. Where was this Shawn she was so worried about?

Old-fashioned RCS thrusters flared along the hull of the engine module, and the ship dipped toward him. Kirk wished there was some way to slow his progress to make it easier for the ship to catch up with him, but he was a victim of gravity and momentum, with no way to control his flight. He was just an object in motion, floating through the space like one of the ice capsules in the planet's rings.

Slowly, steadily, the ship drew nearer, cutting up the meters between them. Open portholes exposed an interior cargo bay. A mechanical arm, resembling a large metal crane, swung out of the bay toward Kirk. A clamp opened at the end of the arm.

The robot arm reached for Kirk, but he was still too far away. He extended his own arm, stretching as far as the suit would allow. His gloved fingertips grazed the metal clamps, but, maddeningly, he couldn't get a grip on it. Or vice versa.

"Damn," he muttered.

It dawned on him that his legs were a good deal longer than his arms. He locked upward, stretching out his right leg. The clamp closed tightly on his foot, which was protected by a rigid white boot. Kirk winced slightly. He prayed that whenever he was operating the clamp he just how much pressure to exert without tearing open the boot or crushing his foot.

## **SLOWLY, STEADILY, THE SHIP DREW NEARER, EATING UP THE METERS BETWEEN THEM. A MECHANICAL ARM, RESEMBLING A LARGE METAL CRANE, SWUNG OUT OF THE BAY TOWARD KIRK...**

confirmed that he was indeed drifting away from the antique spacecraft.

"Shawn!" the woman repeated. She clearly seemed to be hailing him from the old ship. "Use your grip!"

"I'm trying! They're not working!"

"What's that?" she shouted. "You're breaking up!"

Never mind, Kirk thought. In desperation, he smacked the controls with his hand, but they remained unresponsive. He recalled the blinding energy surge that had transported him here in the first place. Had the flash shorted out the thruster controls—and perhaps the helmet's communications equipment as well? That might explain why the woman on the mystery ship couldn't seem to hear him.

The planet spun slowly beneath him. He seemed to be drifting toward it, although it was hard to tell. The sheer size of the gas giant, relative to himself, dwarfed any minor changes in his perspective. It would be awhile before he could perceive it getting larger, but it already seemed intimidating enough. The fierce hexagonal vortex waited far low, even though he knew he would be long dead before he came within thousands of kilometers of it. He was doomed to burn up in its atmosphere, provided his oxygen supply lasted that long, which was doubtful. How much air could this primitive suit carry anyway? Glancing around, he spotted a heads-up display inside his helmet. Judging from an ill-labeled gauge, he still had about seven hours left.

It didn't seem like enough.

Why don't they just beam me aboard? he wondered briefly, then realized his mistake. If that old-school space ship was actually what it appeared to be, it was unlikely to be equipped with a transporter. Earth-based vessels had not really started beaming people aboard until the historic voyages of Jonathan Archer, by

the arm drew him back toward the ship, first first. It was hardly the most dignified way he had ever boarded a vessel, but he wasn't complaining. Five hours of air would tick away far too quickly, he guessed. Better to be taken aboard an unknown ship than suffocate in a vacuum.

He wished he knew what was waiting for him, though. Lifting his head, he spied a name emblazoned on the hull of the spacecraft. Large block letters spelled the name out in English:

The U.S.S. *Cerberus* Clark.

For a second, he wondered if he was reading it right. This wasn't the *Arctus IV*, he realized. It was Colonel Shawn Christopher's ship from the first Earth-Saturn mission. Well-versed in the history of space exploration, Kirk was quite familiar with its celebrated voyage. He even had an old bit of personal history with Colonel Christopher's family. He had read up on the Saturn mission only a few years ago.

Saturn...

He leaned back and saw the huge, mustard-colored planet filling the sky below him. Its crystalline rings sparkled in the reflected light of the gas giant, whose true identity Kirk could no longer deny.

That's not *Atlantide-6*, he gasped. That's really Saturn.

No wonder the woman kept hailing "Shawn." Kirk suspected that the year wasn't 2278 anymore.

Somewhere, thanks to the probe, he was two hundred and fifty years in the past!



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# log entries

STAR TREK MERCHANDISE

## REVIEWS BOOKS

### VANGUARD: WHAT JUDGEMENTS COME

By Dayton Ward and Kevin Dillmore

When this penultimate novel in the *Vanguard* saga was promoted with the tagline that "the end of the epic saga begins," a number of fans were upset and surprised. Yet it's become increasingly clear through the last couple of books that there's a definite end in sight, as characters are killed off, plotlines resolved – or at the very least, taken to a position where *Star Trek* history has established what's going to happen next – and the threat ramped up.

Ward and Dillmore's final contribution starts with a surprise, as we discover that one character, who had seemed marked for a striking

end, survives beyond *Project Vanguard*, and it continues to pull the rug out from under the reader's feet throughout. There are revelations concerning former Starbase 47 boss Diego Reyes, as well as his Orion captors, and some touching moments between Vulcan T'Pol and reporter Tim Pennington.

The final sequence sets up David Mack's conclusion to the series, making it clear (if it wasn't already) that all bets are off. If you're a *Vanguard* fan already, you won't be disappointed; if you've not yet caught up with



the saga, then find a copy of the opening novel, *Hortenger*, and you'll be swept along on an epic ride.

Paul Simpson

## STAR TREK: A CHOICE OF CATASTROPHES

By Michael Schuster and Steve Mollman



Pocket Books celebrated the 40th anniversary of the original series with a trilogy of novels under the banner title *Catastrophe*, which used Harlan Ellison's "The City on the Edge of Forever" as the springboard for an examination of Kirk, Spock and McCoy. Five years later, the sole story featuring the original crew is this standalone tale, which consciously separates the central trio into their own strands, thereby denying the reader of seeing the authors' take on the dynamic that has been at the heart of *Star Trek* for so long.

It's not helped by back cover copy that spoils multiple plot twists, including one that happens a mere 68 pages from the end of the book, and gives major clues to what is afflicting Dr. McCoy. As well as throwing in some quantum mechanics (and ignoring

the fact that the *Enterprise* crew have encountered other universes before on at least two occasions), the authors use various flashbacks to psychologize the good doctor. Finally, it's been done before (as early as the Bantam novel *Planet of Judgement*) and better.

Meanwhile Spock and Scotty are dealing with various technical problems, and Jim Kirk and a very oddly-characterized Cleekon are facing a first contact situation that feels more like something from the Gold Key comics or an abandoned third-season episode, both of which resolve at exactly the right moment.

Unfortunately, *A Choice of Catastrophes* doesn't live up to the promise of the authors' earlier, shorter works.

Paul Simpson

# STAR TREK: ENTERPRISE: THE ROMULAN WAR: TO BRAVE THE STORM

By Michael A. Martin

The concluding novel in author Michael A. Martin's *Romulan War* trilogy, *To Brave the Storm* chronicles the closing years of the Earth-Romulan war. As the Romulans continue to attack Coalition forces and colonies, Earth finds itself holding the front alone as her allies all decline to enter the fray. However, the Tennes are dangerously outnumbered, and as the war rages on, the prospects look increasingly grim for Starfleet and Earth.

Unfortunately, after three thoroughly enjoyable post-*Final Frontier* books, *To Brave the Storm* is a little unsatisfying. It has a very broad scope, covering, in total, an epic thirty years. The plot moves briskly from one key historical event to the next but in the process the story leaves the characters behind. The necessity of squeezing so much history into one novel seems to reduce the character arcs into afterthoughts, added as an aside when there is a spare moment. Although Martin tries to find time for every character, many don't get the attention they deserve, particularly Mayweather, Sato, Pike and Reed.

The way that he concludes certain arcs puts severe restrictions on what can be done in any future novels, if they are forced to work around events as Martin has established them here. Ultimately this story just had so much potential

but there simply wasn't enough space in one novel to do it justice.  
**Bernice Watson**

**"As the Romulans continue to attack Coalition Forces and colonies, Earth finds itself holding the front alone as her allies all decline to enter the fray."**





## STAR TREK: TYPHON PACT: THE STRUGGLE WITHIN

The Federation's fast-developing conflict with the Typhon Republic continues as the crew of the *Catalyst*—I am dispatched to the Talarian Republic, a warrior society first encountered in the TV episode "Suddenly Human," and re-visited several times since in the *Star Trek* novels.

The diplomatic mission to expand the Outreach Accords in response to the emergence of the Typhon Pact soon hits problems, as rebels seeking new rights for the Talarian's disgruntled female population disrupt proceedings, taking Dr. Crusher hostage along the way.

This is a short story—the length a dog-eared with a few readers given the cover price—and while it offers an interesting take on non-violent protest that Bennett reveals was inspired by the 2011 Arab Spring, the story is one that harks back to some of the simplistic morality plays that made early episodes of *Star Trek: The Next Generation* rather ponderous.

There's some engaging character development for Jazminder Doodhury and Worf in this story, and thoughtful "flashing out" of an alien society, but little more, although events do lay the seeds for the wider conflict with the Federation and the Breen.

**John Freeman**

# STAR TREK: MIRROR UNIVERSE: RISE LIKE LIONS

By David Mack

If you're going to publish a *Star Trek* book that features a major resolution to its ongoing storyline spanning centuries, from the first ever Mirror Universe TV episode up to recent novels set in this troubled alternate, then you need the right author to tell the story—and David Mack delivers, in spades.

With so many different characters given their mirror counterparts down the years, Mack deftly weaves a story that not only continues the Terran rebels' struggle against the Klingon-Cardassian Alliance, but throws Mackenzie Calhoun into the mix along with "Smiley" O'Brien, Leighton, Kes, Tavak et al. Throughout, he ensures the reader is brought up to speed on back story without ever getting bogged down in past events, as Spock's grand "Memory Omega" plan to rebuild the Galaxy is as familiar to the Federation continues.

Of course, that plan is under threat from wider events—ironically, we're told, the result of interference from the prime *Star Trek* universe—and a reluctant, often dubious, Mirror Picard is enlisted into the fray to help ensure Spock's plan finally bears fruit.

This is a fabulous, no-holds-barred action



adventure, combining many disparate plot threads into one coherent enjoyable whole—with a few surprise twists and cliffhangers for more stories excluded, to boot. Starward

**John Freeman**

"Mack deftly weaves a story that not only continues the Terran rebels' struggle against the Klingon-Cardassian Alliance, but throws Mackenzie Calhoun into the mix..."

## COMICS

Reviews by John Freeman

STAR TREK/LEGION  
OF SUPERHEROES #2

Writer: Chris Roberson

Artist: Jeffrey May

I can't help but feel there's a huge amount of padding to this strange crossover, with the Legion's characters and original Star Trek crew finally meeting only on the last page of this second issue. While this alternate universe has some appeal, characterization is in places odd (Lieutenant Uhura's, in particular). Art-wise, the Legion get good treatment, but overall I'd argue this is one of these peculiar crossovers that does neither property involved much favor.





## STAR TREK ONGOING #2

Writer: Mike Johnson  
Artist: Stephen Molnar

Continuing the lead-up to the *Star Trek* movie sequel, this second part of a reworking of Samuel A. Peeples' story "Where No Man Has Gone Before" sees Kirk battling the psychically-charged Gary Mitchell alone on Delta Vega – specifically referenced as a different planet to the one in the 2005 movie.

Sadly, without the presence of the similarly-powered Elizabeth Dehner, who is not aboard the *Enterprise* in this timeline, perhaps due to a previous dalliance with Doctor McCoy, it's left to Spock to unbelievably sneak up and incapacitate Mitchell while Kirk distracts him. This effectively guts the original story of all its well-earned thrills, providing a disappointing climax. There is some great art, though.

Also, can someone explain why the stardate in this issue is 1113.1 – in line with the original story's stardate – where, according to Scotty, last year's was 2258.2?





## STAR TREK ONGOING #3

Writer: Mike Johnson  
Artist: Stephen Molnar

Intriguingly skipping prime universe stories such as a first encounter with the Romulans in "Balance of Terror," it's Oliver Bar-Crowford's teleplay for "The Galileo Seven" that gets a reworking in this issue with Spock in command of a downed shuttlecraft. While Molnar's art continues to shine, and visually the comic is able to deliver some far more dramatic action sequences than the original, I'm puzzled as to why this story was chosen. It fails to differ that much from the TV episode, and, given the lack of budgetary limitations, doesn't reveal the creatures that are attacking Spock's dwindling crew.

As I said in my review of the first issue, while it's entertaining to see the *Star Trek* universe cast in a new light in this series, I'd prefer new adventure stories rather than a retread—and this story does nothing to change my view.



# STAR TREK 100-PAGE SPECTACULAR

Writers: John Byrne, Scott & David Tipton, Stuart Moore  
 Artists: John Byrne, David Messina, Federico Manfredi, Mike Hawthorne



A collection of two Alien Spotlight tales ("Romulans" and "Inbables"), a Captain's Log ("Solar") and the first part of Moser's *Feed*, this is a budget-priced, if eclectic, collection of Star Trek stories. (DW's original solicitor instead of the movie tie-in Spock *fig* features but even that seems a strange choice.)

Story-wise, "Inbables" remains a favorite – the art is great and the Klingon hatred of Inbables well-used. Byrne has been criticized for his handling of the Romulans but I rather enjoy his take on the classic version of the villains.



## MERCHANDISE



### STAR TREK BATHROBE

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There are a number of times that spring instantly to mind when you think of dressing up as a Star Trek character – a tunic that matches Captain Kirk's perhaps, or perhaps a pajama set that emulates the awfulness of the *Enterprise-D*. A bathrobe isn't necessarily near the top of the list, but don't let that put you off.

There are three different types available – command gold (with Kirk's stripes), science blue (set up for Commander Spock), and engineering red (as would be worn by Scotty). One size fits all with a wrap-around belt, and they're incredibly comfortable, made from a hard-wearing material that doesn't lose its color in the wash.

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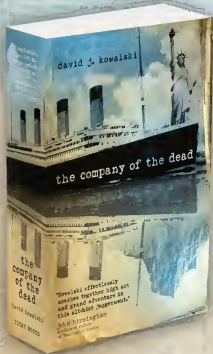
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